BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC PROGRAMS 1989–90

BYU DEPARTMENT OF MUSIC

presents

MOZART'S

"Women are like that"

(cosi fan tutte)

September 5 & 6, 1989
deJong Concert Hall
Harris Fine Arts Center
7:30 p.m.

Cosi fan tutte

by

W. A. Mozart

Libretto by Lorenzo daPonte
English Translation by Ruth & Thomas Martin
Performed by permission of G. Schirmer, Inc.

CAST

(in order of appearance)

Guglielmo, officer betrothed to Fiordiligi	Eric Glissmeyer
Ferrando, officer betrothed to Dorabella	Robert Baker
Don Alfonso, an old philosopher	Robert Prosch
Fiordiligi sisters	Stephanie Wood
Dorabella	Cindy Young
Despina maid to the ladies	Rebecca Pyper

CHORUS

Women	Men
Ruth Cobabe	Allen Barnett
Debra Manning	Robert Davis
Sharon Moravec	Cameron Deaver
Sherise Sawyer	Vincent Lei
Alyson Tobler	David Trevino
	Grant Wilson

THE STORY

Don Alfonso, a cynical, old philosopher, determines to prove to his two young friends, Guglielmo and Ferrando, that their fiancees, Fiordiligi and Dorabella, are like all other women -- fickle. With the help of the two ladies' maid, Despina, Don Alfonso introduces the ladies to two Albanians, (Guglielmo and Ferrando in disguise). After much wooing and conflict the ladies give in to the two "new" lovers. Guglielmo and Ferrando must concede defeat. Don Alfonso reconciles the two pairs of lovers by revealing his plot to the women.

THE BYU SYMPHONY

Clyn Barrus, Musical Director
Clayne Robison, conductor for
Cosi Fan Tutte

Violin I

Bonnie Higgins
Karen Hales
Kirstan Harris
Marinda Peterson
Amy Jacob
Jacquelyn Coleman

Violin II

Janene Steele
Quentin Webb
Kent Jensen
Annette Brower
Keri McEntire

Viola

Nancy Call
Jilleen Harter
Kevin Gardner
Blaine Hall
Lance Smith

Cello

Lynds Cronenwett
Sandy Gerrard
Maralyn Smart
Monika Rosborough
Ashley Hall

Double Bass

John Johnston
Phillip Lowry

Flute

Robert Talbot
Deborah Gilchrist

Oboe

Cheryl Barnett
Lindsay Robison

Clarinet

Kirsten Arnoldson
Minte Robison
Barbara West

Bassoon

Anna Detroit
Chris Smith

Trumpet

Brett Jackson
Cecil Webb

Horns

John Barrow
Vincent Bates

PRODUCTION STAFF

Producer and Musical Director	Clayne Robison
Stage Director	Neil Vanderpool
Designer (Set and Costume)	Rory Scanlon
Lighting Design	Lisa Wygant
Coaches	Michael Munson
	Steven Thomas
Costumer	Dixie Crystal
Theater Technical Director	Philip Haslam
Music Technical Director & Stage Manager	Kurt Draper
Assistant to Mr. Scanlon	Trish Reading
Assistant to Stage Director	Helen Anderson
Master Carpenter	George Parker
Shop Foreman	Roy Harline
Makeup and Wigs	Elaine Scott
Publicity	Christine Nokleby
Publicity Design	Will Terry
Box Office	Paul Duerden
House Manager	Melissa Drew
Sound	Jon Holloman
Technical Crew	Elaine Scott
	Rick Liljenquist
	Doug Burstedt

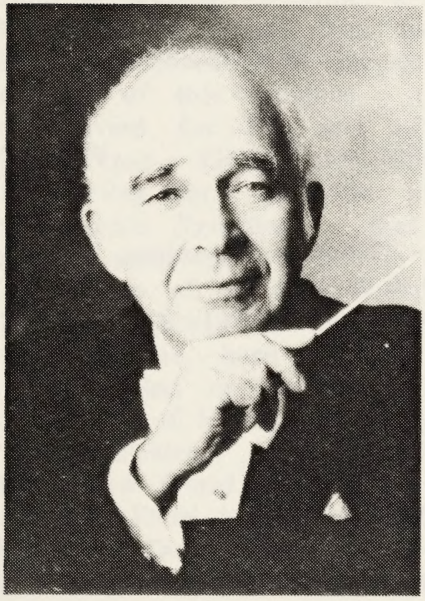
COMING MUSIC THEATRE EVENTS

Cosi Fan Tutte (Revival) deJong Concert Hall	Sept. 6, 1989
Appalachian Spring and The Tender Land, by Aaron Copland deJong Concert Hall	Oct. 28 - Nov. 4, 1989
Tin Types Pardoe Theatre	Nov. 16 - Dec. 2, 1989
Kiss Me Kate deJong Concert Hall	Feb. 14 - 24, 1990
Trio con Brio, by Roger Nelson (Premiere) Nelke Experimental Theatre	Feb. 9 - 14, 1990

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

UTAH SYMPHONY



Utah Symphony Music Director
Joseph Silverstein

Thursday, September 7, 1989 - 7:30 p.m.
deJong Concert Hall

UTAH SYMPHONY

Joseph Silverstein, *conductor*

"Don Juan," Tone Poem (after Nicolaus Lenau) for Large Orchestra, op. 20 — Richard Strauss (1864-1949)

Introduction and Allegro for Strings, op. 47 — Edward Elgar (1857-1934)

INTERMISSION

Symphony No. 4 in F minor, op. 36 — Pyotr Il'yich Tchaikovsky (1840-1893)

Andante sostenuto - Moderato con anima
Andantino in modo di canzona
Scherzo: Pizzicato ostinato (Allegro)
Finale: Allegro con fuoco

Notes on the Program — Richard E. Rodda

Don Juan, Tone Poem (after Nicolaus Lenau) for Large Orchestra, op. 20
Richard Strauss (1864-1949)

Composed in 1888.
Premiered on November 11, 1889 in Weimar, conducted by the composer.

It was in the 1630 drama *El Burlador de Sevilla ("The Seducer of Seville")* by the Spanish playwright Tirso de Molina that the fantastic character of Don Juan first strutted upon the world's stages. Tirso based his play on folk legends that were at least a century old in his day, and whose roots undoubtedly extend deeply

into some Jungian archetype of masculine virility shared, from complementary viewpoints, by men and women alike. Don Juan found frequent literary representations thereafter, notably in works by Molière, Dumas, Byron, Espronceda, de Musset, Zorrilla and Shaw. A story of such intense passion was bound to inspire composers as well as men of letters, and Gluck, Delibes, Alfano, Dargomyzhsky and half a dozen others all wrote pieces based on the character and his exploits. The most famous treatment of the tale is, of course, Mozart's *Don Giovanni*, and it was through this opera that Richard Strauss first became acquainted with the Spanish Lothario. In June 1885 Strauss attended a production of Paul Heyse's play *Don Juans Ende* with his mentor, Hans von Bülow. The drama and its subject, building on the influence of Mozart's masterpiece, made a powerful impression on the young composer.

Strauss started sketching *Don Juan* late in 1887, soon after he met Pauline de Ahna in August. Pauline, a singer of considerable talent, got on splendidly with Strauss, and they were soon in love and married. The impassioned love themes of *Don Juan* were written under the spell of this romance. (The couple remained apparently happily married for the rest of their lives, though Pauline was a renowned nag. Gustav and Alma Mahler would cross the street to avoid meeting her. In 1904, his torch still glowing, Richard wrote his *Domestic Symphony* - that grandiloquent ode to life among the pots and pans--as a tribute to his familial bliss with Pauline.) For the program of his tone poem, Strauss went not to da Ponte or the Spanish authors, but to the 19th-century Hungarian poet Nicolaus Lenau. Lenau, born in 1802, was possessed by a blazing romantic spirit fueled in part by a hopeless love for the wife of a friend. In a fit of idealism in 1832, he came to America and settled on a homestead in Ohio for a few months. Disappointed with the New World, he returned to Europe, where he produced an epic on the Faust legend in 1836, and then undertook a poetic drama based on Don Juan. Lenau left this latter work unfinished in 1844 when he lost his mind and was admitted to an asylum, where he died six years later. Lenau's Don Juan was not a rakish extrovert but rather a vain, sensual idealist. In the author's words, "My Don Juan is no hot-blooded man, eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one all the women on earth whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." In Lenau's version, Don Juan meets his death in a sword duel with the father of one of the women he has seduced. Disillusioned and empty, ready for death, he drops his guard and welcomes his fate.

Strauss' tone poem captured the feverish emotion and charged sensuality of Lenau's drama in music that also reflected the turn-of-the-century passion for delving into the recesses of the human psyche. Wrote Georte R. Marek of Strauss' then avant-garde work, "All of this newness, this desire for experimentation, this curiosity to reach a hitherto closed bourn, this delving into subconscious strata of the mind, this love of color, this inducing of a dream state, this exploration of the use of sex in art, acted on and were absorbed by the young Richard Strauss. . . . How well did *Don Juan* accord with the spirit of the times!" Such originality of expression called for originality of style, and Strauss developed a dazzling technique that utilized the full resources of the modern orchestra to tell his symphonic stories. The grand orchestral effects, however, were won at no little cost to the participants, as Strauss noted in a letter to his father concerning one of the rehearsals for the premiere. "The sound was wonderful, immensely glowing and exuberant," he wrote enthusiastically. "It will make a tremendous stir here [in Weimar]. . . . The orchestra huffed and puffed but did its job famously. One of the horn players sat there out of breath, sweat pouring from his brow, asking, 'Good God, in what way have we sinned that you should send us this scourge!' We laughed till we cried! Certainly the horns blew without fear of death. . . . I was really sorry for the wretched brass. They were quite blue in the face, the whole affair was so strenuous." *Don Juan* made a brilliant success at its premiere on November 11, 1889, under the composer's direction. At the end, he was called time and again to the stage with pleas for an immediate encore, which, instinctive showman that he was, he refused. Wagner's widow, Cosima, called the piece "an incredible thing, compared to which other symphonic compositions are milk toast." Von Bülow raved to Strauss, "Your most grandiose *Don Juan* has taken me captive." Audiences agreed. Strauss became world famous within months. He was 25. With the death of Brahms in 1897, he was universally acknowledged as the greatest living composer.

Introduction and Allegro for Strings, op. 47
Edward Elgar (1857-1934)

Composed in 1905.
Premiered on March 8, 1905 in London, conducted by the composer.

When the London Symphony Orchestra was formed in 1904 by a band of disgruntled musicians who quit Henry Woods' popular Promenade Concerts Orchestra, A.J. Jaeger of the music publisher Novello and Company asked his friend Edward Elgar to contribute a

piece for the ensemble's inaugural season. In October 1904 Jaeger inquired, "I hope you can write the Symphony Orchestra a short new work. Why not a *brilliant* quick String Scherzo, or something for those fine strings only? a real bring-down-the-house *torrent* of a thing as Bach could write. . . . It wouldn't take away from your big work for long. You might even write a *modern Fugue*. . . ." Elgar was riding the greatest wave of success of his life at the time, not only receiving a cartful of honorary doctorates from universities on both sides of the Atlantic, but also having his name appear on the Queen's List for knighthood that year. He decided to tackle the work for the new orchestra, and started it right after the Christmas holidays. On January 26, 1905 he wrote to Jaeger, "I'm doing that string thing in time for the Symphony Orchestra concert. Intro: & Allegro - no *working-out* part but a devil of a fugue instead. G major and the second divvel in G minor with all sorts of japes and counterpoint." Elgar completed the work on February 13, 1905, and conducted the premiere only three weeks later (March 8th) with the fledgling LSO. The exceptionally fine quality of the *Introduction and Allegro* was not immediately recognized by the audience, but Alice, the composer's wife and one of his shrewdest critics, said, "Many people think it is the finest thing he has written." Time has proven her correct.

The *Introduction and Allegro* is among the greatest works for string orchestra in the concert repertory. Its form resembles the opening movement of a symphony, but instead of a development section (Elgar's "working-out" mentioned above) there is an elaborate fugue. Though the scoring is for string quartet and string orchestra, there is little feeling of the Baroque *concerto grosso* style with its contest between smaller and larger sounding bodies. The two groups are rather used for the expansion of the tonal resources they offer - echoing, trading themes, enriching the textural palette. The slow introduction in G minor opens with a short, bold statement for the full ensemble. After the quartet presents a quicker motive that becomes the main theme of the *Allegro*, the solo viola sings Elgar's "Welsh tune," which is then taken up by the entire orchestra. Another hearing of the bold opening gesture and a quiet recall of the "Welsh tune" leads to the *Allegro* (G major). There are three large theme groups in this expository section: a flowing melody that describes a perfect arch shape; a skittering succession of 16th notes traded between quartet and orchestra; and a grand tune (marked "*nobilmente*" in the score) based on the opening measures of the piece. In place of a development is a wonderful, sturdy fugue (G minor), a contrapuntal tour-de-force that is one of the great achievements in Elgar's music. A recapitulation of the three theme groups from the exposition occupies much of the remainder of the work, with a

coda built on a grand statement of the "Welsh tune" and the main theme of the *Allegro.* The *Introduction and Allegro*, with its blend of superb orchestration, formal ingenuity and textural richness, is one of the masterpieces of British music.

Symphony No. 4 in F minor, op. 36
Piotr Il'yich Tchaikovsky (1840-1893)

Composed in 1877-1878.
Premiered on February 22, 1878 in Moscow, conducted by Nikolai Rubinstein.

The Fourth Symphony was a product of the most crucial and turbulent time of Tchaikovsky's life - 1887. During that year he met the two women who forced him to evaluate himself as he never had before. One was the sensitive, music-loving widow of a wealthy Russian railroad baron, Nadezhda von Meck. Mme. von Meck had been enthralled by Tchaikovsky's music, and she first contacted him at the end of 1876 to commission a work. She paid him extravagantly, and soon an almost constant stream of notes and letters passed between them: hers contained money and effusive praise; his, thanks and an increasingly greater revelation of his thoughts and feelings. She became not only the financial support that allowed him to quit his irksome teaching job at the Moscow Conservatory to devote himself entirely to composition, but also the sympathetic sounding-board for reports on the whole range of his activities - emotional, musical, personal. Though they never met, her place in Tchaikovsky's life was enormous and beneficial.

The second woman to enter Tchiakovsky's life in 1877 was Antonina Miliukov, an unnoticed student in one of his large lecture classes at the Conservatory who had worked herself into a passion over her young professor. Tchaikovsky paid her no special attention, and had quite forgotten her when he received an ardent love letter professing her flaming and unquenchable desire to meet him. Tchaikovsky, who should have burned the thing, answered her letter in a polite, cool fashion, but did not include an outright rejection of her advances. He had been considering marriage for almost a year in the hope that it would give him both the stable home life that he had not enjoyed in the twenty years since his mother died, as well as to help dispel the all-too-true rumors of his homosexuality. He believed he might achieve both these goals with Antonina. He could not see the situation clearly enough to realize that what he hoped for was impossible - a pure, platonic marriage without its physical and emotional realities. Further letters from her implored Tchaikovsky to meet her, and threatened

suicide out of desperation if he refused. What a welter of emotions must have seized Tchaikovsky's heart when, just a few weeks later, he proposed marriage to her! Inevitably, the marriage crumbled within days of the wedding amid Tchaikovsky's searing self-deprecation.

It was during May and June that Tchaikovsky sketched the Fourth Symphony, finishing the first three movements before Antonina began her siege. The finale was completed by the time he proposed. Because of this chronology, the program of the Symphony was not a direct result of his marital disaster. All that - the July wedding, the eighteen days of bitter conjugal farce, the two separations - postdated the actual composition of the Symphony by a few months, though the orchestration took place during the painful time from September to January when the composer was seeking respite in a half dozen European cities from St. Petersburg to San Remo. What Tchaikovsky found in the relationship with this woman (who by 1877 already showed signs of approaching the door of the mental ward in which, still officially married to him, she died) was a confirmation of his belief in the inexorable workings of Fate in human destiny. He later wrote to Mme. von Meck, "We cannot escape our fate, and there was something fatalistic about my meeting with this girl." The relationships with the two women of 1877, Mme. von Meck and Antonina, occupy important places in the composition of this Symphony: one made it possible, the other made it inevitable, but the vision and its fulfillment were Tchaikovsky's alone.

After the premiere, Tchaikovsky wrote to Mme. von Meck, with great trepidation, explaining the emotional content of the Fourth Symphony:

"The introduction [blaring brasses heard immediately in a motto theme that recurs several times throughout the Symphony] is the kernel, the chief thought of the whole Symphony. This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds - a might that swings, like the sword of Damocles, constantly over the head, that poisons continuously the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain [the melancholy, syncopated shadow-waltz of the main theme, heard in the strings]. The feeling of desperation and loneliness grows stronger and stronger. Would it not be better to turn away from reality and lull one's self in dreams? [The jerky second theme is begun by the clarinet, with trailing sighs from the rest of the woodwinds.] Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten. . . .

"No - these are but dreams: roughly we are awakened by Fate. [The blaring brass fanfare over a wave of timpani begins the development section.] Thus we see that life is only an everlasting alternation of somber reality and fugitive dreams of happiness. Something like this is the program of the first movement.

"The second movement shows another phase of sadness. How sad it is that so much has already *been* and *gone*! And yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One would fain rest awhile, recalling happy hours when young blood pulsed warm through our veins and life brought satisfaction. We remember irreparable loss. But these things are far away. It is sad, yet sweet, to lose one's self in the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. Suddenly there rushes into the imagination the picture of a drunken peasant and a gutter song. Military music is heard passing in the distance. There are disconnected pictures which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre.

"As to the finale, if you find no pleasure in yourself, look about you. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. The picture of a folk holiday. [The finale employs the folk song *A Birch Stood in the Meadow*, presented simply by the woodwinds after the noisy flourish of the opening.] Hardly have we had time to forget ourselves in the happiness of others when indefatigable Fate reminds us once more of its presence. The other children of men are not concerned with us. How merry and glad they all are. All their feelings are so inconsequential, so simple. And do you still say that all the world is immersed in sorrow? There still *is* happiness, simple, naïve happiness. Rejoice in the happiness of others - and you can still live.

"There is not a single line in this Symphony that I have not felt in my whole being and that has not been a true echo of the soul."

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents

LOS FOLKLORISTAS

Tuesday, September 12, 1989
Madsen Recital Hall
7:30 p.m.

Danzas de Concheros (Dances of Conquest)	Mexico
Sikuriada	Bolivia
A una rose (Seis) "to a Rose"	Puerto Rico
El Cascabel (Son Jarocho) "the rattle"	Mexico
Vidala de la Lluvia "lament of the rain"	Argentina
El Golpe que Dan Los Hombres (Cumbia) "the blow which the men strike"	Columbia
Tierra Mestiza (original: G. Tamez) "land of mixed blood"	Mexico
Cholito (Tuna)	Panama
Raiz Viva (Original, Jose Avila) "living roots"	Mexico

INTERMISSION

El Pajarillo (Cueca) "the little bird"	Bolivia
El Zacamandu (Son Huasteco)	Mexico
Sao Benedito (Ponto Cabocla)	Brazil
Conex-Conex (Mayan Lullaby)	Mexico
La Chata (Son abajeno)	Mexico
El Tontom Malembe (Merengue)	Venezuela
Vals Y Corridita (Dances of Puebla) "Waltz and Little Dance"	Mexico
Son de Mayari (Son)	Cuba

LOS FOLKLORISTAS

Founded in 1966, **Los Folkloristas** have had as their goal to preserve the true sound of the folk music of Mexico and Latin America. The group has been searching and compiling this music, and at the same time searched every village for original instruments. They also record the primary chants with the musicians of each region and when possible, collect folklore from village elders.

Los Folkloristas' strength over the years has been in their ability to discover and master a multitude of musical styles. The seven virtuoso singer/musicians play a total of over 100 instruments--most of which appear on stage with them at every performance.

They have released 11 record albums in Mexico, (including their most recent album for children) and 16 more in several other countries--an indication of the popularity of this group. Recently, **Los Fokloristas** have made important contributions in the movie world, recording portions of the sound track to the 1985 film, "Under Fire", and the award-winning classic of 1983, "El Norte".

In addition, **Los Folkloristas** create new musical works within the context of the material they collect. Their performances, while culturally accurate, are always lively and entertaining.

Members of Los Folkloristas: Jose Avila (Musical Director);Rene Villanueva, Adrian Nieto, Rosalinda Reynoso, Olga Alanis, Ernesto Anaya, Hector Sanchez, Rafael Armendariz (Sound Technician).

Los Folkloristas is sponsored by the Utah Arts Council and the National Endowment for the Arts.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, September 16, 1989 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST SERIES

Del Parkinson
piano

CHOPIN AND THE DANCE

Polonaise-fantaisie in A-flat Major, op. 61 (1846) — Frédéric Chopin (1810-1849)

Five Mazurkas — Frédéric Chopin
- op. 7, no. 1 in B-flat Major (1831)
- op. 17, no. 4 in A Minor (1833)
- op. 33, no. 2 in D Major (1837)
- op. 33, no. 4 in B Minor (1838)
- op. 59, no. 3 in F-sharp Minor (1845)

Polonaise in F-sharp Minor, op. 44 (1841) — Frédéric Chopin

Five Waltzes — Frédéric Chopin
- op. 34, no. 1 in A-flat Major (1835)
- op. 34, no. 2 in A Minor (1831)
- op. 64, no. 1 in D-flat Major (1846)
- op. 64, no. 2 in C-sharp Minor (1847)
- op. posthumous in E Minor (1830)

Polonaise in A-flat Major, op. 53 (1843) — Frédéric Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, September 20, 1989 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Clyn Barrus
viola

and

Mack Wilberg
piano

Sonata for Viola and Piano, op. 36 — Henri Vieuxtemps (1820-1881)

Maestoso, Allegro
Barcarolla: Andante con moto
Finale: Scherzando

Pictures from Fairyland, op. 113 — Robert Schumann (1810-1856)

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

Concertino, op. 111 — Joseph Jongen (1873-1953)

Suite for Viola and Piano, op. 48 — Joseph Jongen

Poème élégiaque
Finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, September 23, 1989 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Shauna Smith Elwood
piano

Student of Douglas Humpherys

Prelude and Fugue in F Minor, BWV 881 — Johann Sebastian Bach (1685-1750)

Sonata in E-flat Major, K. 282 — Wolfgang Amadeus Mozart (1756-1791)

- Adagio
- Menuetto
- Allegro

Suite bergamasque — Claude Debussy (1862-1918)

- Prélude
- Menuet
- Clair de lune
- Passepied

Phantasiestücke, op. 12 — Robert Schumann (1810-1856)

- Aufschwung
- Warum?
- Grillen
- In der Nacht

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

Faculty Artist Recital

The Sonatas of
Ludwig van Beethoven
(1770-1827)

Jeffrey Shumway
piano

Madsen Recital Hall
7:30 p.m.

Beethoven's Piano Sonatas

The piano was Beethoven's instrument. As a boy, he had played violin and viola as well, but only at the piano did he express himself freely. During his early years in Vienna, he capitalized on this freedom by making considerable reputation improvising at the keyboard.

It is hardly surprising, then, that a large proportion of Beethoven's works involve piano and, of the hundred-odd pieces, the solo sonatas are the heart. They are also close to the heart of his entire creative output. In no other medium did he produce so many works, and no other gives so continuous and complete an index to his creative development.

William Newman has suggested that Beethoven's first period of sonata composition (generally said to include op. 2 through op. 22, plus op. 49) be called the "virtuoso period". The name is apt. While the works are actually less difficult than some larger sonatas that follow, virtuosity here seems more an end in itself; the brilliance and variety still reflect concern with display. Yet, it is characteristic of the role of the sonata in Beethoven's thought that these works contain the first probings into those areas of expanded expression that finally absorbed Beethoven completely. The most famous, the most self-conscious example is op. 13, which Beethoven himself called "Pathetique". The boldness of the conception is apparent still today, even to an inexperienced, intuitive listener; but it will be most intense to those who can hear without later sounds in their ears, who can catch the impact this work must have had in 1799.

Beethoven did not at once follow they new path broken by the "Pathetique", for op. 14 and op. 22 are quieter, more intimate, more lyrical. The so-called second period opens with three sonatas marked by certain freedoms in form--op. 26 and the two of op. 27, which Beethoven labeled "almost like a fantasy". (One of these later acquired the famous nickname "Moonlight.") The three sonatas of op. 31, written in 1801-1802, in the midst of an agonized appraisal of his situation, show little of Beethoven's internal turmoil but rather a varied, steady progress toward controlled individuality. With op. 53, the "Waldstein," the boundaries are broken. A companion piece in creation to the mighty "Eroica" Symphony, the "Waldstein" is a landmark. Its unconventional melodic material, its sonorities that sever the last thin thread linking pianistic style with the harpsichord, and most of all its unprecedented energy -- all are given coherence by the force of a musical logic that seems free yet inevitable. The piano sonata could never be the same again.

Almost lost between the two giants, the "Waldstein" and the "Appassionata," the two-movement sonata, op. 54, deserves a better fate. Its subtlety, its humor, its almost perverse mixture of conventionality and originality are a fascinating aspect of Beethoven's musical thought.

The "Appassionata," op. 57, was not named by Beethoven, but for once the designation is suitable. No other sonata contains such explosive drama nor a more striking range of expression. In a real sense, the "Appassionata" is a climax, the arrival point of the direction that became clear in the "Pathetique". Beethoven waited four years, the longest break of the series, before completing his next sonata. And the last four of the second period -- op. 78, op. 79, op. 81a, and op. 90 -- are far from the turbulence of the "Appassionata". Each highly individual, composed over a period of some five years, these four sonatas are related only by a greater degree of simplicity and lyricism. These qualities, with increasingly free fantasy and subtle harmonic daring, foreshadow the refined, inward expression of the third period. In Beethoven's final creative period, embracing the last dozen years of his life, two general types of composition may be defined. One seems to be an expansion of the conception of the middle works, and of the five late piano sonatas only op. 106 (the "Hammerklavier") is of this type. The major difficulty for the listener is not in the language nor in the aesthetic orientation nor even in the complexities of the structure; it is in the monumental scope. Beethoven has strained the powers of the audience, scorned the frailties of ordinary pianists, and on occasion, even seemed to disregard the limitations of piano sonority.

The other type of third-period composition is less an expansion than a refinement. The traditional arrangement and proportional length of movements are abandoned. The utmost economy of expression stands next to rhapsodic flights of fancy, and soaring lyricism, integrated with tight, learned counterpoint. The characteristic physical drive, the weight of sound and idea, often give way to an intensity that is triumphant, yet somehow more of the spirit. Beethoven never wrote more personal works than op. 101, 109, 110, and 111; yet these works transcend personality, and at no point more decisively than the serene and vibrant climax that ends op. 111, bringing the entire cycle to a quiet close.

--Chappell White

I

Tuesday, September 5, 1989

Sonata in F Minor, op. 2, no. 1

Allegro
Adagio
Menuetto: Allegretto
Prestissimo

Sonata in A-flat Major, op. 26

Andante con variazioni
Scherzo: Allegro molto
Marcia funebre sulla morte d'un Eroe
Allegro

Sonata in A Major, op. 101

Etwas lebhaft, und mit der innigsten Empfindung
Lebhaft Marschmassig
Langsam und sehnsuchtsvoll
Zeitmass des ersten Stuckes--Geschwinde, doch
nicht zu sehr, und mit Entschlossenheit

II

Wednesday, October 25, 1989

Sonata in D Major, op. 10, no. 3

Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

Sonata quasi una fantasia in E-Flat Major, op. 27, no. 1

Andante--Allegro--Tempo I
Allegro molto e vivace
Adagio con espressione
Allegro vivace--Presto

Sonata in C Major, op. 53 ("Waldstein")

Allegro con brio
Introduzione: Adagio molto
Rondo: Allegro moderato--Prestissimo

III

Tuesday, November 14, 1989

Sonata in E-flat Major, op. 7

Allegro molto e con brio
Largo, con gran expressione
Allegro
Rondo: Poco Allegretto e grazioso

Sonata in F Major, op. 54

In tempo d'un Menuetto
Allegretto--Piu Allegro

Sonata in C Minor, op. 13 ("Pathetique")

Grave--Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

IV

Tuesday, January 9, 1990

Sonata in C-sharp Minor, op. 27, no. 2 ("Moonlight")

Adagio sostenuto
Allegretto
Presto agitato

Sonata in D Major, op. 28 ("Pastorale")

Allegro
Andante
Scherzo: Allegro vivace
Rondo: Allegro ma non troppo

Sonata in G Major, op. 79

Presto alla tedesca
Andante
Vivace

Sonata in F Minor, op. 57 ("Appassionata")

Allegro assai-Piu Allegro
Andante con moto
Allegro ma non troppo--Presto

V

Tuesday, February 6, 1990

Sonata in A Major, op. 2, no. 2

Allegro vivace
Largo appassionato
Scherzo: Allegretto
Rondo: Grazioso

Sonata in C Minor, op. 10, no. 1

Allegro molto e con brio
Adagio molto
Finale: Prestissimo

Sonata in E Major, op. 109

Vivace, ma non troppo--Adagio expressivo
Gesangvoll, mit innigster Empfindung
(Andante molto cantabile ed espressivo)

VI

Tuesday, February 27, 1990

Sonata in G Major, op. 14, no. 2

Allegro
Andante
Scherzo: Allegro assai

Sonata in F-sharp Major, op. 78

Adagio cantabile--Allegro ma non troppo
Allegro vivace

Sonata in E-flat Major, op. 81a ("Les Adieux")

Das lebewohl: Adagio--Allegro
Die Abwesenheit: Andante expressivo
Das Wiedersehen: Vivacissimamente

Sonata in A-flat Major, op. 110

Moderato cantabile molto espressivo
Allegro molto
Adagio, ma non troppo
Fuga: Allegro, ma non troppo--L'istesso tempo
di Arioso--L'istesso tempo della Fuga poi
a poi di nuovo vivente--Meno allegro

VII

Thursday, March 22, 1990

Sonata in G Minor, op. 49, no. 1

Andante
Rondo: Allegro

Sonata in G Major, op. 49, no. 2

Allegro ma non troppo
Tempo di Menuetto

Sonata in B-flat Major, op. 106 ("Hammerklavier")

Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

VIII

Tuesday, April 17, 1990

Sonata in D Minor, op. 31, no. 2 ("Tempest")

Largo--Allegro
Adagio
Allegretto

Sonata in E Major, op. 14, no. 1

Allegro
Allegretto
Rondo: Allegro commodo

Sonata in E-flat Major, op. 31, no. 3

Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

IX

Tuesday, May 22, 1990

Sonata in G Major, op. 31, no. 1

Allegro vivace
Adagio grazioso
Rondo: Allegretto

Sonata in E Minor, op. 90

Mit Lebhaftigkeit und durchaus mit Empfindung
und Ausdruck
Nicht zu geschwind und sehr singbar vorgetragen

Sonata in C Major, op. 2, no. 3

Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

X

Saturday, June 16, 1990

Sonata in F Major, op. 10, no. 2

Allegro
Allegretto
Presto

Sonata in B-flat Major, op. 22

Allegro con brio
Adagio con molta espressione
Menuetto
Rondo: Allegretto

Sonata in C Minor, op. 111

Maestoso--Allegro con brio ed appassionato
Arietta: Adagio molto semplice e cantabile

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, September 26, 1989 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Rebecca Wilberg
soprano

and

Mack Wilberg
piano

I

Laudamus te, from *Grand Mass in C Minor*, K.427 — Wolfgang Amadeus Mozart (1756-1791)

Et incarnatus est, from *Grand Mass in C Minor* — Wolfgang Amadeus Mozart

II

Lieder aus "Des Knaben Wunderhorn" — Gustav Mahler (1860-1911)

Lob des hohen Verstands, no. 10
Rheinlegendchen, no. 7
Es sungen drei Engel, no. 11
Das irdische Leben, no. 5
Wer hat dies Liedlein erdacht?,no. 4

III

Aubade — Georges Bizet (1838-1875)

Douce mer	Georges Bizet
La Coccinelle	Georges Bizet
Tarantelle	Georges Bizet

IV

Two Psalms Psalm 148 Psalm 150	Ned Rorem (1923-)
Two Sacred Songs (1916) Prayer Glory to God	Sergei Rachmaninoff (1873-1943)

World of Dance

1989

Brigham Young University

PROGRAM

CARDON'S HOEDOWN

Performers: **International Folk Dance Ensemble**
Choreography: Ed Austin, Vickie Austin, Cathy Black
Music: Sam Cardon

SCREWEY MUSIC

Performers: **Ballroom Dance Company**
Choreography: Kurt Holman
Music: Buster Poindexter

SAXON SUITE (First Movement)

Performers: **Theatre Ballet Company**
Choreography: Darryl Yeager
Music: Gustav Holst

TESTAMENT

The Recurring Story:

PRAISE
OPULENCE
WAR
THE CHILD
HOPE

Performers: **The Dancers' Company**
Choreography: Caroline Prohosky
Music: Ennio Morricone
Narration: Ivan Crosland

BENCHIN' IT

Performers: **BYU Children's Dance Company**
Choreography: Directed by Doris Tujillo
Costumes: Kathie Debenham

KUNJNI

Performers: **The Cougarettes**
Choreography: Lausanne Jensen
Music: *(Montage)*

RUMBLEFISH

Performers: **BYU Children's Dance Company**
Choreography: Directed by Pat Debenham

BABY, WORK OUT

Performers: **Ballroom Dance Company**
Choreography: Buddy Schwimmer
Music: Jackie Wilson

PUKCH'E CHUM

Performers: **International Dance Folk Ensemble**
Staging: Peggy Sue Wright
Music: Traditional Korean

OUT BACK

Performers: **The Cougarettes**
Choreography: Lisa Arbon
Music: Michael Jackson

HAMBONE FOR TWO

Performers: **The Dancers' Company**
Choreography: Sara & Jerry Pearson

TARANTELLA

Performers: **Theatre Ballet Company**
Choreography: Mark Lanham
Music: Louis M. Gottschalk

DUNAMENTI TANCOK and MEHKEREKI TAPSOS

Performers: **International Folk Dance Ensemble**
Choreography: Stephen Kotansky
Music : Traditional Hungarian

GERSHWIN MODERN MEDLEY

Performers: **Ballroom Dance Company**
Choreography: Brian & Susan Puttock and Lee Wakefield
Music: George Gershwin, arranged by Kurt Bestor

Production Personnel for

World of Dance

1989

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Artistic Directors

The Cougarettes	**Peggy Caughey**
The Dancers' Company	**Marilyn Berrett**
	Caroline Prohosky
Theatre Ballet Company	**Sandra B. Allen**
	Mark R. Lanham
Ballroom Dance Company	**Lee Wakefield**
BYU Children's Dance Company	**Christine Ollerton**
International Folk Dance Ensemble	**Ed Austin**

Concert Directors

Program Chairman	**Leslie A. Ditson**
Technical Director	**Scott Horman**
Lighting Designer	**Mark Williams**
Publicity Director	**Gary Hopkinson**
Sound Engineer	**Dean Taylor**
House Manager	**Paul Duerden**
Stage Manager	**Mike Handley**
Narration	**Jim May**

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World of Dance

is sponsored and produced by the
Department of Physical Education-Dance,
College of Physical Education,
Brigham Young University.

Department Chairman: **Phyllis C. Jacobson**

College Dean: **Clayne R. Jensen**

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, September 28, 1989 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Roger Drinkall - Dian Baker Duo
cello and piano

Adagio — Arcangelo Corelli (1653-1713)

Phantasiestücke, op. 73 — Robert Schumann (1810-1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Sonata No. 1 in C Minor, op 32 — Camille Saint-Saëns (1835-1921)

Allegro
Andante tranquillo sostenuto
Allegro moderato

(Pause)

Elegy — Reid Nibley (1923-)

(Written for the Drinkall-Baker Duo in February 1989)

Suite Populares Española — Manuel de Falla (1876-1946)

El Paño Moruno
Nana
Canción
Jota
Asturiana
Polo

The Drinkall-Baker Duo presently resides in Provo, Utah, where they are faculty artists at Brigham Young University. The Duo, which was established in 1986, has already performed over 180 concerts in 15 countries. Concerts this past season have taken them to Florida, Pennsylvania, Minnesota, North Carolina, Alabama, Maryland, Oregon, California, Utah, Nicaragua, Costa Rica, Columbia, Ecuador and Venezuela. The Duo's itinerary next season includes concerts in Singapore, Malaysia, Hong Kong, Korea and Japan, as well as U.S. engagements.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 3, 1989 - 7:30 p.m.
deJong Concert Hall

EVENING OF CONCERTOS

BYU PHILHARMONIC

and

BYU CHAMBER ORCHESTRA

Clyn Barrus, *director*

Flute Concerto in D Major, K. 285d — Wolfgang Amadeus Mozart (1756-1791)
I. Allegro aperto
David Cardon, *flute*

Bassoon Concerto in F Major, J. 127 — Carl Maria von Weber (1786-1826)
II. Adagio
Chris Smith, *bassoon*

Cello Concerto in C Major — Joseph Haydn (1732-1809)
I. Moderato
Jim Hardy, *cello*

Concertino, op. 45, no. 7 — Lars-Erik Larsson (1908-)
Preludium: Allegro pomposo
Aria: Andante sostenuto
Finale: Allegro giocoso
Scott Bergeson, *trombone*

INTERMISSION

Violin Concerto No. 3 in B Minor, op. 61 — Camille Saint-Saëns (1835-1921)
I. Allegro non troppo
Mike Abramson, *violin*

Piano Concerto No. 1 in F-sharp Minor, op. 1 — Sergey Rakhmaninov (1873-1943)
I. Vivace
Scott McCary, *piano*

Halil — Leonard Bernstein (1918-)
David Kern, *flute*

Piano Concerto No. 2 in A Major — Franz Liszt (1811-1886)
III. Allegro deciso
Patricia Smith, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 5, 1989 - 7:30 p.m.
Madsen Recital Hall

AWARD WINNERS RECITAL

Prelude and Fugue, "St. Anne" in E-flat Major — Johann Sebastian Bach (1685-1750)

Michele Angerbauer, *organ*

Quando m'en vo, from *La bohème* — Giacomo Puccini (1858-1924)

LaDawn Gardner, *soprano*
Micheal Babbit, *piano*

Concerto for Viola, op. posthumous — Bela Bartok (1881-1924)
Allegro maestoso

Joel Belgique, *viola*
Julian Ward, *piano*

Fantasie Impromptu — Andre Jolivet (1905-1974)

Concerto da Camera — Jacques Ibert (1890-1962)

JoEllen Turley, *alto saxophone*
Jennifer Duerden, *piano*

Adieu forêts, from *Jeanne d'Arc* — Pyotr Ilyich Tchaikovsky (1840-1893)

Marie Adele Black, *soprano*
Micheal Babbit, *piano*

Morceau Symphonique — Alexandre Guilmont (1837-1911)

Bryce Mecham, *trombone*
Dian Baker, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, October 6, 1989 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Jennifer R. Dutton
violin

Student of Barbara Williams

Jayne Galloway, *piano*

Sonata in B-flat Major, K. 317d — Wolfgang Amádeus Mozart (1756-1791)

Allegro moderato
Andantino sostenuto e cantabile
Rondeau: Allegro

Sonata No. 1 in G Minor, BWV 1001 — Johann Sebastian Bach (1685-1750)

Adagio
Fuga: Allegro

Adagio — Zoltán Kodály (1882-1967)

Rondo, op. 69 — Dmitry Kabalevsky (1904-)

Concerto No. 2 in D Minor, op. 22 — Henri Wieniawski (1835-1880)

Allegro moderato
Romance: Andante non troppo
Andante non troppo: à la Zingara

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 12, 1989 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

JoEllen Turley
alto and soprano saxophones

Student of C. Ray Smith

Accompanied by Jennifer Duerden, *piano*

Concerto in C Major, K. 285d — Wolfgang Amadeus Mozart (1756-1791)
- Allegro aperto
- Andante ma non troppo
- Allegro

Fantaisie-impromptu — André Jolivet (1905-1974)

Suite No. 1 in G Major, BWV 1007 — Johann Sebastian Bach - Londeix (1685-1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Menuet I
- Menuet II
- Gigue

Concertino da Camera — Jacques Ibert (1890-1962)
- Allegro con moto
- Larghetto--Animato molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 17, 1989 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

BRASSWORKS

David Blackinton, *trumpet*
Bret Jackson, *trumpet*
Gaylen Hatton, *horn*
Daniel Bachelder, *trombone and euphonium*
Steven Call, *tuba*

A Renaissance Carmina
- Vive le roy — Josquin Desprez--Shoemaker (ca. 1440-1521)
- Ich sag ade — Anonymous
- L'Alfonsina — Johannes Ghiselin
- Canzona per sonare No. 2 — Giovanni Gabrieli--King (ca. 1553-1612)

Quintet No. 1 — Victor Ewald (1860-1935)
- Moderato
- Adagio non troppo lento--Allegro vivace
- Allegro moderato

INTERMISSION

Suite for Brass Trio — George Frideric Handel--Rosenthal (1685-1759)
- Allemande
- Courante
- Sarabande
- Gigue

Quintet, op. 73 — Malcolm Arnold (1921-)

Allegro vivace
Chaconne: Andante con moto
Con brio

Gershwin in Brass — George Gershwin--Roblee (1898-1937)

Foggy Day
Embraceable You
S'Wonderful
Lady Be Good

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 18, 1989 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

ORGAN RECITAL

Toccata — Eugéne Gigout (1844-1925)

Elizabeth Nebeker

Prelude in G Major ("Little"), BWV 557 — Johann Sebastian Bach (1685-1750)

Daniel Fullmer

Herr Christ, der einge Gottes-Sohn, BWV 601, (from *Orgelbüchlein*) — Johann Sebastian Bach

Loren Szendre

Toccata in D Minor ("Dorian"), BWV 538 — Johann Sebastian Bach

Nanae Hirao

Cantabile, from *Trois pièces* (1878) — César Franck (1822-1890)

Gary Adams

Choral No. 3 — César Franck

Lynette Leavitt

Passacaglia quasi toccata na téma BACH — Milos Sokola (1913-1976)

Neil Harmon

Finale, from *Symphonie I* — Louis Vierne (1870-1937)

Andrew Unsworth

BRIGHAM YOUNG UNIVERSITY

HONORS AND GENERAL EDUCATION

and

THE DEPARTMENT OF MUSIC

present

ORPHEUS WIND QUINTET

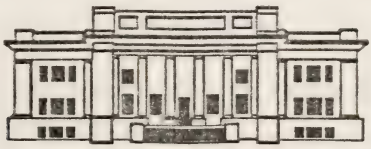
Elaine Jorgensen — Flute
David Randall — Clarinet
Darrel Stubbs — Oboe
Glenn Williams — Bassoon
Gaylen Hatton — Horn

7:30 p.m.

19 October 1989

Coray Room (room 321), Karl G. Maeser Memorial

A reception in the foyer for the artist and the audience will follow the program



PROGRAM

Prelude and Fugue in d minor — **Johann Sebastian Bach—Kreisler**

Quintet Op. 71 — **L. van Beethoven —Andraud**

Allegro
Adagio
Menuetto
Rondo—Allegro

Suite — **Gunther Schuller**

Prelude
Blues
Toccata

Suite for Wind Instruments, Op. 57 — **Charles Lefebvre**

Canon
Allegretto scherzando
Finale—Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday and Saturday, October 20 and 21, 1989 - 7:30 p.m.
Provo Tabernacle

HOMECOMING CHORAL SHOWCASE

I

Arise, Your Light Has Come — David Danner

Combined Choirs
Richard Elliot, *organ*

II

Psalm 98 — Halsey Stevens (1908-1989)

Psalm 13, op. 27 — Johannes Brahms (1833-1897)

What soft, cherubic creatures, from *From Emily's Diary* — Ernst Bacon (1898-)

Heart We Will Forget Him — James Mulholland
Christopher Jessop, *horn*

Ah si mon moine voulait danser (French Folk Song) — Arr. Leslie R. Bell

Brigham Young University Women's Chorus
Jean Simons, *director*

III

Cum Sancto Spiritu, from *Mass in B Minor* — Johann Sebastian Bach (1685-1750)

The West Wind — Robert Cundick (1926-)

Two Love Songs — Arr. Ed Lojeski
Happy Together
Goodnight, It's Time to Go

Whistle, Maggie, Whistle (American Folk Song) — Arr. David Stocker

Brigham Young University Men's Chorus
Mack Wilberg, *director*

IV

Glory to God on High — Felice de Giardini (1716-1796)

Audience and Combined Choirs

Glory to God on high! Let heav'n and earth reply;
Praise ye his name.
His love and grace adore, Who all our Sorrows bore;
Sing aloud evermore,
Worthy the Lamb!

Jesus our Lord and God, Bore sin's tremendous load;
Praise ye his name!
Tell what his arm has done, What spoils from death he won;
Sing his great name alone,
Worthy the Lamb!

Let all the hosts above Join in one song of love,
Praising his name;
To him ascribed be Honor and majesty
Through all eternity:
Worthy the Lamb!

V

Was betrübst du dich, meine Seele	Johann Hermann Schein (1586-1630)
Surrexit Christus hodie	Samuel Scheidt (1587-1654)
Recordare, Domine	Ildebrando Pizzetti (1880-1968)
How Can I Keep from Singing (Southern Folk Hymn)	Arr. Ronald Staheli
This is One of Those Moments	Michel LeGrand (1932-)

Brigham Young University Singers
Ronald Staheli, *director*

VI

Alleluia (Processional)	David Hurd
Two Choruses, from *Mass* Responsory: Alleluia Gloria in Excelsis	Leonard Bernstein (1918-)
O Lord God	Paul Tschesnokoff (1877-1944)
All That Hath Life and Breath Praise Ye the Lord	René Clausen
L'amour de moi (French Folk Song)	Arr. Ward Swingle
Cert'ny Lord	Arr. Leonard dePaur

Brigham Young University Concert Choir
Mack Wilberg, *director*

VII

Awake, Ye Saints of God, Awake!	Arr. Ronald Staheli

Combined Choirs

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

DAVID CRAIGHEAD

organ

Tuesday, October 24, 1989 - 7:30 p.m.
Madsen Recital Hall

I. Veni Creator Spiritus — Nicholas de Grigny (1672-1703)

Veni Creator, en taille à 5
Fugue à 5
Duo
Récit de Cromorne
Dialogue sur les Grands Jeux

The *Livre d'Orgue* by Nicolas de Grigny, the composer's one surviving organ work, is a splendid example of the many organ suites that appeared in the late 17th and early 18th centuries. Grigny's work is in two parts of equal scope, the first containing an Organ Mass and the second, five Hymns. Characteristically, both the Mass and the Hymns consist of versets to be played in alternation with plainchant sung by the choir.

The Pentecost hymn "Veni Creator" consists of five movements, the titles of each indicating both the nature of the piece and the required organ registration. The opening *Plein Jeu* presents the entire chant on the Pedal Trumpet, the true bass being played on the manuals. The following *Fugue* is in three sections. It incorporates a fragment of the hymn and may be said to recall the images referred to in the second stanza: *Fons vivus, Ignis, Caritas.* ("Fountain of life, fire of love.") *Duo* is a fast *gigue.* Such dance rhythms suggest the mobility of the Holy Spirit. The song-like *Récit de Cromorne* should be performed, according to Gaspard Corrette, "with tenderness and elegance, imitating the singing voice as far as possible." This *Récit* may be considered as a Prayer for Peace - *Hostem repellas longius, pacemque dones protinus* ("Keep far our foes, give peace at home"). The closing *Grand Jeu* requires the intensity of reeds and cornets. This movement follows a traditional form consisting of opening and closing sections of great grandeur and majesty that frame a lively central gigue which here is based on the *Amen* melisma.

II. Four Chorales from the *orgelbüchlein* — Johann Sebastian Bach (1685-1750)

Advent:	Nun komm, der Heiden Heiland (BWV 599)
Christmas:	In dulci jubilo (BWV 608)
Passion:	Christe, du Lamm Gottes (BWV 619)
Easter:	Heut triumphieret Gottes Sohn (BWV 630)

The "Little Organ Book" is a collection of forty-five chorales composed for the various seasons of the church year. The title page bears the following inscription by the composer:

> The "Little Organ Book", wherein instruction is given to a beginning organist to work out a chorale in every style, also to perfect himself in the study of the pedal, the pedal being treated quite *obbligato* throughout in the chorales herein contained. To the honor of the Lord Most High, and that my neighbor may be taught thereby.

III. Toccata and Fugue in F Major (BWV 540) Johann Sebastian Bach

Bach's *Toccata in F Major* has been called one of the grandest architectural projects imaginable. It is the longest of the extant preludes (438 measures) and may be described as a combination of pedal toccata and ritornello form. The work is divided into two principal sections, the first of which consists of two manual canons, each followed by an extended pedal solo. The second section, announced by a series of marked chords, is a development of figurations appearing in the first section, and which have been compared to "an impressive succession of valuting." Lionel Rogg writes of this development:

> All these elements follow one another within a wide circle of modulation, with three important stops in D Minor, A Minor, and G Minor, at which points the opening theme reappears in trio form. Finally, a long pedal passage of the dominant ushers in the final cadence, after a development of some four-hundred bars.

Equally magnificent in its own way, the *Fugue* is "a unique example of the thorough-going ricercar of *alla breve* fugue in which two themes are separately exposed and then combined." (Peter Williams). Again, quoting from Mr. Rogg:

> An initial chromatic theme is developed in the first part, followed by a second lighter theme, rhythmically dactylic in character. In the third part of the fugue, introduced by a breath-taking modulation, both themes are combined, following one another uninterruptedly until the moment of the glorious final cadence.

INTERMISSION

IV. Air with Variations Leo Sowerby
(1895-1968)

Leo Sowerby was long associated with music at St. James' Cathedral in Chicago and at the College for Church Musicians at Washington Cathedral. Prior to these positions, Dr. Sowerby had been assistant organist at Fourth Presbyterian Church in Chicago, and it was for the Skinner organ there that a number of his early organ compositions were registered. An example is "Comes Autumn Time", composed in 1916, which achieved great popularity both in the organ and the orchestral versions. "Air with Variations", composed nearly twenty years later, consists of four variations on the nostalgic, folk-like melody heard at the beginning of the work.

V. Organbook III William Albright

1. Underground Stream
3. Basse de Trompette
4. Jig for the Feet (Totentanz)

William Albright is one of the most distinguished of the composers who are exploring new possibilities in sonorities and compositional techniques for the organ. Currently on the faculty of the University of Michigan, Mr. Albright has studied with Ross Lee Finney, George Rochberg, Marilyn Mason, Olivier Messiaen, and Max Deutsch. He is recipient of numerous commissions and awards, among them, the Queen Marie-José Prize (1968) for *Organbook I*. Regarding *Organbook III*, the composer has written the following commentary:

> *Organbook III* shares with its namesakes *Organbook I* and *II* and the French "Livre d'Orgue, a procedure of combining short movements in a suite, with each movement exploiting a different aspect of organ sound. *Organbook III* was conceived as an answer to the problem of finding contemporary organ music easily adaptable to a wide variety of instruments, especially smaller ones. To meet this situation, I decided to write a set of twelve etudes, performable in various combinations and with challenges on three fronts: technical studies for the organist, compositional studies for the author and resource studies for the organ itself.

Underground Stream requires the organist to sustain all the members of a flowing sixteenth-note line as long as possible; a glutinous mass of sound is the result.

Basse de Trompette, though cut from the same cloth as French classical works of that name, is spiritually more like the dance of some clumsy and pitiful animal--a bear made to perform for the amusement of spectators.

A show-off piece, *Jig for the Feet*, demands virtuosity of the organist's pedal extremities and a strong rhythmic sense. The subtitle "Totentanz" ("Dance of Death") places the piece in a tradition of similarly-titled compositions of the past.

VI. Prélude, Adagio, et Choral varié sur le thème du "Veni Creator", op. 4 Maurice Duruflé (1902-1986)

The *Prélude* is in rondo form with three refrains and two couplets. It uses two fragments from the Pentecost hymn which, here, is but discreetly suggested. A short recitative leads into the *Adagio* where the first notes of the "Veni Creator" gradually take form. They are presented in two consecutive expositions on the *Voix Céleste*. A long crescendo follows these two statements. Finally, the Gregorian theme is played in its entirety on the full fluework in the form of a *Choral*. Four variations follow, the last of which is more extensively developed, ending with full organ.

This work was awarded First Prize at the "Amis de l'Orgue" competition in 1931. (Note by M. Duruflé)

Karen McFarlane Artists

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
Department of Music
with
Religious Education

Noon Organ Recital
Joseph Smith Auditorium
Thursday, October 26, 1989 at 12:10 p.m.

PROGRAM

Prelude and Fugue in G Major, BWV 541	Johann Sebastian Bach (1685-1750)
Choral in B Minor	Cesar Franck (1822-1890)
Final from Symphonie I	Louis Vierne (1870-1937)

ANDREW UNSWORTH, organ

UPCOMING RECITALS:

Oct. 31 - Jennifer Asher, Kirsten Halverson
Nov. 2 - Steven Black, Elizabeth Egbert

The Austin pipe organ in the Joseph Smith Auditorium has been on the Brigham Young University campus since 1949. It was previously installed in the Salt Lake Tabernacle, where it had served since 1916. When the Mormon Tabernacle Choir began its radio broadcasts in 1929, this is the organ that was heard accompanying the choir. Several sets of pipes date back to the original Joseph Ridges organ installed in the Tabernacle in 1867.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 26, 1989 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

JAZZ COMBOS

Music to be selected from the following:

Autumn Leaves	Joseph Kosma
This Masquerade	George Benson
Moose the Mooche	Charlie Parker
Polka Dots and Moonbeams	J. Van Heusen
A Child is Born	Thad Jones
Now's the Time	Charlie Parker
So's Your Mother	Pete Christlieb
Friday Night at the Cadillac Club	Bob Berg
Birk's Works	Dizzy Gillespie
Canteloupe Island	Herbie Hancock
Pools	Don Grolnick

Musicians to be selected from the following:

Nate Hofheins
Tom Clark
Dave Egbert
Brian Christensen
Eddie Carr
Daniel McRae
Brady Ellis
Matt Miles
Lisa DeSpain
Mike Vance
Richard Lelandis
Deidre Rodman
Derek Warren

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 31, 1989 - 7:30 p.m.
Madsen Recital Hall

FRIGHT NIGHT CONCERT
Entractes

Culinary Delights — Arr. Charleen Archibeque
The Prune Song — Frederick Silver
Jack Spratt's Fugue

Panguitch Pro Musica

Immer Kleine — Adolf Schreiner

Maestro Davidovitch Randalski

Valse — Ernst Toch

Kammerchor von Baden Baden

Toccata and Fugue in D Minor, BWV 565 — Johann Sebastian Bach (1685-1750)

Riccardo Ellioti

The TRUE STORY OF CINDERELLA

by Warren Martin

Cast in order of appearance

Queen	Shirlee Bois d'Ouest
King	Klamm Räuberknabe
Stepmother	Abigaile Lalglegno
1st Stepsister	Olga Gardanovich
2nd Stepsister	Louise Jon Fil
Cinderella	Lilia Stuardi
Prince	Ustoni Montagne
Fairy Godmother	Louisa Takaravitski
1st Hermit	Donner Refendre
2nd Hermit	Gianni Verdi
3rd Hermit	Roberto Affondare
Herald	Benjamino da Cenere
Pianist	Herr Professor Witzbold
Narrator	Gianna Sulivani

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 1, 1989 - 7:30 p.m.
Madsen Recital Hall

AUTUMN FLUTE CHOIR CONCERT

BYU Flute Choir
Elaine Jorgensen, *director*

Assisted by:
Deborah Gilchrist, *narrator*
Gary Stallings, *piano*
Keith Alder, *drums*
Brady Ward, *string bass*

Fugue in G Minor, BWV 578, "Little" — Johann Sebastian Bach (1685-1750)

Scarborough Fair — Traditional--Arr. Young

Concerto in A Minor — Joseph Bodin de Boismortier (1689-1755)

Sonority Canon for Flutes — Otto Luening (1900-)

INTERMISSION

The Pink Panther Suite — Mancini--Arr. Young

- Pink Panther Theme
- It Had Better Be Tonight
- Royal Blue

Jour d'été à la montagne — Eugène Bozza (1905-)

- Pastorale
- Aux bords du torrent
- Ronde

Bright and Glorious is the Sky — Traditional-Danish--Arr. Young

Students in Flute Choir

Deborah Andrus
Charlene Brown
Denis Buswell
Nancy Curtis
Jaroldeen Edwards
Elaine Huff
Anna Jorgensen
Susan Jorgensen
Courtney Larsen
Melanie Morgan
Kathleen O'Lealy
Catherine Semerau
Dawne Smith
Amy Tippets
Samantha Williamson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 2, 1989 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST SERIES

Selections to be chosen from the following:

Petite Suite — Claude Debussy (1862-1918)

- en bateau
- Cortège
- Menuet
- Ballet

Dolly — Gabriel Fauré (1845-1924)

- Berceuse
- Mi-a-ou
- Jardin de Dolly
- Tendresse
- Pas espagnol

Rapsodie Espagnole — Maurice Ravel (1875-1937)

- Prélude à la nuit
- Malaguena
- Habanera
- Feria

Ma Mère l'Oye — Maurice Ravel

- Pavane de la belle au bois dormant
- Petit Poucet
- Laideronnette, Impératrice des Pagodes
- Les Entretiens de la Belle et la Bête
- Le jardin féerique

La Valse — Maurice Ravel

Démons et Merveilles	J. Thiriet
le Blues du Mangeur de Citron	J. Gauffrian
Dormir	E. Daniel
La cigale et la fourmi	J. Frochot
Le Corbeau et le Renard	J. Frochot
Rumba	Peter Jenkins
Wolfgang et moi	M.P. Belle
Sanctus	Franz Schubert
Ave Mundi Gloria	J. Langlois
Ave Maria	Villa Lobos
Gott meine Zuversicht	Franz Schubert

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 3, 1989 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Dionni L. Stone
violin

Student of Barbara Williams

Assisted by Patricia Smith, *piano* and Alisyn Rogerson, *piano*

Sonata in D Major for Violin, op. 9, no. 3 — Jean-Marie Leclair (1697-1764)

Un poco andante
Allegro
Sarabande: Largo
Tambourin: Presto

Alisyn Rogerson, *piano*

Sonata in D Major for Violin and Piano, op. 94bis — Sergey Prokofiev (1891-1953)

Moderato
Scherzo: Presto
Andante
Allegro con brio

Patricia Smith, *piano*

Antienne 1 pour violon et piano — Georges Delerue (1925-)

Alisyn Rogerson, *piano*

La fille aux cheveux de lin — Claude Debussy--Hartmann (1862-1918)

Alisyn Rogerson, *piano*

Concerto No. 1 in G Minor, op. 26 — Max Bruch (1838-1920)

Prelude: Allegro moderato
Adagio
Finale: Allegro energico

Alisyn Rogerson, *piano*

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

KEVIN McMILLAN

baritone

Michael McMahon

piano

Tuesday, November 7, 1989 - 7:30 p.m.

Madsen Recital Hall

Auf Flügeln des Gesanges — Felix Mendelssohn (1809-1847)
- Nachtlied
- Neue Liebe
- Reiselied

Dichterliebe, op. 45 — Robert Schumann (1810-1856)
- Im wunderschönen Monat Mai
- Aus meinen Tränen sprießen
- Die Rose, die Lilie
- Wenn ich in deine Augen seh'
- Ich will meine Seele tauchen
- Im Rhein, im heiligen Strome
- Ich grolle nicht
- Und wüßten's die Blumen, die Kleinen
- Das ist ein Flöten und Geigen
- Hör' ich das Liedchen klingen
- Ein Jüngling liebt ein Mädchen
- Am leuchtenden Sommermorgen
- Ich hab' im Traume geweinet
- Allnächtlich im Traume
- Aus alten Märchen
- Die alten, bösen Lieder

Intermission

Trois Ballades de François Villon — Claude Debussy (1862-1918)
- Ballade de Villon à s'amie
- Ballad que Villon Fait à la requête de sa mère
- Ballade des femmes de Paris

Let Beauty Awake — R. Vaughan Williams (1872-1958)
The Roadside Fire
Bright is the Ring of Words

Siete canciones populares Españolas — Manuel de Falla (1876-1946)
- El paño moruno
- Seguidilla Murciana
- Asturiana
- Jota
- Nana
- Canción
- Polo

KEVIN MC MILLAN, baritone

In a few short years, Canadian baritone Kevin McMillan has earned a place among his generations' most respected and admired concert and recital artists. Trained in Canada, Britain and at the Juilliard School of Music, his "burnished, elegant voice" and "singularly remarkable interpretive skills" continue to earn the highest praise from both audiences and critics. His appearances have taken him around the world, including the major concert halls of New York, Boston, Philadelphia, San Francisco, Toronto, Montreal, Vancouver, Paris, Berlin, Barcelona and Warsaw.

MICHAEL MC MAHON, piano

Michael McMahon is well known to Canadian audiences as one of Canada's finest vocal accompanists. After receiving a degree from McGill University in Montreal, he pursued further studies at the Franz Schubert Institute and Hochschule für Musik in Vienna and also at the International Summer Academy at the Mozarteum in Salzburg. Since his return to Canada, he not only has been busy as an accompanist and chamber musician, but he also holds the position of répétiteur/accompanist at the Atelier lyrique of the Montreal Opera, and at McGill University he teaches the art of song interpretation. His concerts are heard regularly throughout Canada on the CBC.

The Canada Council
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Auf Flügeln des Gesanges / On Wings of Song — **Felix Mendelssohn (1809-1847)**
(Heinrich Heine)

Auf Flügeln des Gesanges,
Herzliebchen, trag ich dich fort,
Fort nach den Fluren des Ganges,
Dort weiß ich den schönsten Ort;

Da liegt ein rotblühender Garten
Im stillen Mondenschein,
Die Lotosblumen erwarten
Ihr trautes Schwesterlein.

Die Veilchen kichern und kosen,
Und schaun nach den Sternen empor,
Heimlich erzählen die Rosen
Sich duftende Märchen ins Ohr.

Es hüpfen herbei und lauschen
Die frommen, klugen Gazelln,
Und in der Ferne rauschen
Des heilgen Stromes Welln.

Dort wollen wir niedersinken
Unter dem Palmenbaum,
Und Liebe und ruhe trinken,
Und träumen seligen Traum.

On wings of song,
dearest, will I bear you away,
away to the Ganges meadows,
where I know of the nicest place.

A red-blossoming garden lies there
in the quiet light of the moon,
the lotus flowers are waiting
for their own sister dear.

The violets titter, talk fondly,
and gaze to the stars above,
and roses whisper their scented
stories into each other's ear.

Here come leaping to listen
alert and gentle gazelles,
and in the distance splashing,
the waves of the sacred stream.

There let us sink down
beneath the palm tree,
and drink in love and peace,
and dream a blissful dream.

Nachtlied / Night Song — **Felix Mendelssohn (1809-1847)**
(Eichendorff)

Vergangen ist der lichte Tag,
Von ferne kommt der Glocken Schlag;
So reist die Zeit die ganze Nacht,
Nimmt manchen mit, der's nicht gedacht.

Wo ist nun hin die bunte Lust,
Des Freundes Trost und treue Brust,
Der Liebsten süßer Augenschein?
Will keiner mit mir munter sein?

Frisch auf denn, liebe Nachtigall,
Du Wasserfall mit hellem Schall,
Gott loben wollen wir vereint,
Bis daß der lichte Morgen scheint.

Gone is the brightness of day -
from afar comes the ringing of the bell;
Time journeys everywhere through the night,
takes many with him who gave no thought of it.

Where now has bright joy gone,
the true heart's solace of friends,
the sweet brightness of a loved one's eyes?
Will no one make merry with me?

On then, beloved nightingale,
you, waterfall with your brilliant sound.
God's love be with us
until the light of morning appears.

Neue Liebe / New Love

(Heinrich Heine)

Felix Mendelssohn (1810-1847

In dem Mondenschein im Walde
Sah ich jüngst die Elfen reiten,
Ihre Hörner hört ich klingen,
Ihre Glöcklein hört ich läuten.

Ihre weißen Rößlein trugen
Goldnes Hirschgeweih und flogen
Rasch dahin, wie wilde Schwäne
Kam es durch die Luft gezogen.

Lächelnd nickte mir die Kön'gin
Lächelnd, im Vorüberreiten,
Galt das meiner neuen Liebe?
Oder soll es Tod bedeuten?

In the light of the moon in the forest
I saw the elves ride when I was young.
I heard their horns sounding,
I heard their little bells ringing.

Their little white horses
had golden antlers
and flew quickly away like
wild swans take flight.

Laughing, the queen of the elves
nodded to me as she rode past.
Did she predict my new love?
Or, was it death she intended?

Reiselied / Travelling Song

(Heinrich Heine)

Felix Mendelssohn (1810-1847)

Der Herbstwind rüttelt die Bäume,
Die Nacht ist feucht und kalt;
Gehüllt in grauen Mantel
Reite ich einsam im Wald.

Und wie ich reite, so reiten
Mir die Gedanken voraus;
Sie tragen mich leicht und luftig
Nach meiner Liebsten Haus.

Die Hunde bellen, die Diener
Erscheinen mit Kerzengeflirr,
Die Wendeltreppe stürm ich
Hinauf mit Sporengeklirr.

Im leuchtenden Teppichgemache,
Da ist es so duftig und warm,
Da harret meiner die Holde,
Ich fliege in ihren Arm!

Es säuselt der Wind in den Blättern,
Es spricht der Eichenbaum:
"Was willst du, törichter Reiter,
Mit deinem törichten Traum?"

The autumn wind rustles the branches
The night is damp and cold;
Clothed in my gray coat
I ride alone in the woods.

And while I ride,
my thoughts ride on ahead;
They carry me light and breezily
to my loved one's house.

The dogs howl,
the servants appear and flitter about;
I storm up the winding stairs
with clanking spurs.

In the lustrous tapestries
it is so fragrant and warm;
There my blessed one waits for me,
I fly into her arms!

The wind murmurs in the leaves,
the oak-tree speaks to me:
"What will you do foolish rider,
with your foolish dream?"

Dichterliebe / A Poet's Love — **Robert Schumann 1810-1856**

(Heinrich Heine)

I

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegegangen.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

II

Aus meinen Tränen sprießen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.

Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

III

Die Rose, die Lilie, die Taube, die Sonne,
Die liebt' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine;
Sie selber, aller Liebe Bronne,
Ist Rose und Lilie und Taube und Sonne.
Ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine.

IV

Wenn ich in deine Augen seh',
So schwindet all' mein Leid und Weh;
Doch wenn ich küsse deinen Mund,
So werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust,
Kommt's über mich wie Himmelslust;
Doch wenn du sprichst: ich liebe dich!
So muß ich weinen bitterlich.

I

In the wondrous month of May
when buds were bursting open,
then it was that my heart
filled with love.

In the wondrous month of May,
when the birds were singing,
then it was I confessed to her
my longing and desire.

II

From my tears burst
many full-blown flowers,
and my sighs become
a nightingale chorus.

And if you love me, child,
I'll give you all the flowers,
and at your window shall sound
the song of the nightingale.

III

Rose, lily, dove, sun -
all once I blissfully loved.
I love them no more, alone I love
one who is small, fine, pure, rare;
She, the source of all loves,
is rose and lily and dove and sun.
Alone I love
one who is small, fine, pure, rare.

IV

When into your eyes I look,
all my sorrow flies;
but when I kiss your lips,
then I am wholly healed.

When I recline upon your breast,
over me steals heavenly bliss;
but when you say: it's you I love!
Then bitter tears must I shed.

V

Ich will meine Seele tauchen
In den Kelch der Lilie hinein;
Die Lilie soll klingend hauchen
Ein lied von der Liebsten mein.

Das Lied soll schauern und beben
Wie der Kuß von ihrem Mund,
Den sie mir einst gegeben
In wunderbar süßer Stund'.

V

My soul will I bathe
in the lily's chalice;
the lily shall breathe
a song of my beloved.

The song shall tremble and quiver
like the kiss her lips
bestowed upon me once,
in a sweet and lovely hour.

VI

Im Rhein, im heiligen Strome,
Da spiegelt sich in den Well'n
Mit seinem großen Dome,
Das große, heilige Köln.

Im Dom da steht ein Bildnis,
Auf goldenem Leder gemalt;
In meines Lebens Wildnis
Hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein
Um unsre liebe Frau;
Die Augen, die Lippen, die Wänglein
Die gleichen der Liebsten genau.

VI

In the Rhine, the holy river,
mirrored in the waves,
with its great cathedral
is great and holy Cologne.

The cathedral has a picture,
painted on gilded leather;
into my life's wilderness
friendly rays it has cast.

Flowers and angels float
about Our Lady dear;
eyes, lips, cheeks
are the image of my love's.

VII

Ich grolle nicht, und wenn das Herz auch bricht,
Ewig verlor'nes Lieb! Ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht.
Das weiß ich längst.

Ich grolle nicht, und wenn das Herz auch bricht.
Ich sah dich ja im Traume,
Und sah die Nacht in deines Herzens Raume,
Und sah die Schlang' die dir am Herzen frißt,
Ich sah, mein Lieb, wie sehr du elend bist.
Ich grolle nicht.

VII

I bear no grudge, though my heart breaks,
loved one forever lost! I bear no grudge.
However you may gleam in diamond splendour,
no ray falls into the night of your heart.
I've known that a long time.

I bear no grudge, though my heart breaks.
For I saw you in my dream,
saw the night within your heart,
and saw the serpent gnawing at your heart,
saw, my love, how pitiful you are.
I bear no grudge.

VIII

Und wüßten's die Blumen, die kleinen
Wie tief verwundet mein Herz,
Sie würden mit mir weinen,
Zu heilen meinen Schmerz.

Und wüßten's die Nachtigallen,
Wie ich so traurig und krank,
Sie ließen fröhlich erschallen
Erquickenden Gesang.

Und wüßten sie mein Wehe,
Die goldenen Sternelein,
Sie kämen aus ihrer Höhe,
Und sprächen Trost mir ein.

Sie alle können's nicht wissen
Nur eine kennt meinen Schmerz;
Sie hat ja selbst zerrissen,
Zerrissen mir das Herz.

VIII

If the little flowers knew
how deep my heart is hurt,
with me they would weep
to heal my pain.

If the nightingales knew
how sad I am and sick,
joyously they'd let sound
refreshing song.

And if they knew my grief,
the little golden stars,
from the sky they'd come
and console me.

But none of them can know,
one only knows my pain;
for she it was who rent my heart,
rent my heart in two.

IX

Das ist ein Flöten und Geigen,
Trompeten schmettern darein;
Da tanzt wohl den Hochzeitsreigen
Die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen,
Ein Pauken und ein Schallmei'n;
Dazwischen schluchzen und stöhnen
Die lieblichen Engelein.

IX

What a fluting and fiddling
and a blaring of trumpets!
There, dancing her wedding dance
is my dearest love.

What a clashing and clanging,
drumming and piping;
and sobbing and groaning
of delightful angels.

X

Hör' ich das Liedchen klingen,
Das einst die Liebste sang,
So will mir die Brust zerspringen
Von wildem Schmerzendrang.

Es treibt mich ein dunkles Sehnen
Hinauf zur Waldeshöh',
Dort löst sich auf in Tränen
Mein übergroßes Weh'.

X

When I hear the song
my love once sang,
my heart almost breaks
from the wild rush of pain.

Vague longing drives me
up to the high forest,
where the immense grief
dissolves in tears.

XI

Ein Jüngling liebt ein Mädchen,
Die hat einen andern erwählt;
Der andre liebt eine andre,
Und hat sich mit dieser vermählt.

Das Mädchen nimmt aus Ärger
Den ersten besten Mann,
Der ihr in den Weg gelaufen;
Der Jüngling ist übel dran.

Es ist eine alte Geschichte,
Doch bleibt sie immer neu;
Und wenn sie just passieret,
Dem bricht das Herz entzwei.

XII

Am leuchtenden Sommermorgen
Geh' ich im Garten herum.
Es flüstern und sprechen die Blumen,
Ich aber wandle stumm.

Es flüstern und sprechen die Blumen,
Und schaun mitleidig mich an:
'Sei unsrer Schwester nicht böse,
Du trauriger blasser Mann.'

XI

A boy loves a girl,
she chooses another;
the other loves another
and her he weds.

The girl, out of spite,
takes the first man
to come her way;
the boy's badly hurt.

It is an old, old story,
remains though ever new,
and he to whom it's happened
his heart is broken in half.

XII

One bright summer morning
I walk in the garden.
Flowers whisper and speak,
but I walk silently.

Flowers whisper and speak,
and gaze at me in pity:
'Be not angry with our sister,
sad, pale man!'

XIII
Ich hab' im Traum geweinet,
Mir träumt', du lägest im Grab.
Ich wachte auf, und die Träne
Floß noch von der Wange herab.

Ich hab' im traum geweinet,
Mir träumt', du verließest mich.
Ich wachte auf, und ich weinte
Noch lange bitterlich.

Ich hab' im Traum geweinet,
Mir träumte, du wär'st mir noch gut.
Ich wachte auf, und noch immer
Strömt meine Tränenflut.

XIV
Allnächtlich im Traume seh' ich dich,
Und sehe dich freundlich grüßen,
Und laut aufweinend stürz ich mich
Zu deinen süßen Füßen.

Du siehest mich an wehmütiglich
Und schüttelst das blonde Köpfchen;
Aus deinen Augen schleichen sich
Die Perlentränentröpfchen.

Du sagst mir heimlich ein leises Wort
Und gibst mir den Strauß von Cypressen.
Ich wache auf, und der Strauß ist fort,
Und's Wort hab' ich vergessen.

XIII
I wept in my dream,
I dreamt you lay in your grave.
I woke, and tears
still flowed upon my cheek.

I wept in my dream,
I dreamt you were leaving me.
I woke, and wept on
long and bitterly.

I wept in my dream,
I dreamt you loved me still.
I woke, and still
my tears stream.

XIV
Nightly in my dreams I see you,
see your friendly greeting,
and weeping loudly, I hurl myself
at your sweet feet.

You look at me wistfully,
shaking your little fair head;
from your eyes steal
tear-drops of pearl.

A soft word you whisper to me,
and give me a bouquet of cypress.
I wake, the cypress is gone,
and the word forgotten.

XV

Aus alten Märchen winkt es
Hervor mit weißer Hand,
Da singt es und da klingt es
Von einem Zauberland;

Wo bunte Blumen blühen
Im gold'nen Abendlicht,
Und lieblich duftend glühen,
Mit bräutlichem Gesicht;

[Und grüne Bäume singen
Uralte Melodei'n,
Die Lüfte heimlich klingen,
Und Vögel schmettern drein;

Und Nebelbilder steigen
Wohl aus der Erd hervor,
Und tanzen luft'gen Reigen
Im wunderlichen Chor;

Und blaue Funken brennen
An jedem Blatt und Reis,
Und rote Lichter rennen
In irren, wirren Kreis;

Und laute Quellen brechen
Aus wildem Marmorstein.
Und seltsam in den Bächen
Strahlt fort der Widerschein.]

Ach, könnt ich dorthin kommen,
Und dort mein Herz erfreu'n,
Und aller Qual entnommen,
Und frei und selig sein!

Ach! jenes Land der Wonne,
Das seh' ich oft im Traum
Doch kommt die Morgensonne,
Zerfließt's wie eitel Schaum.

XV

A white hand beckons
from fairy tales of old,
there is song and sound
of a magic land,

where gay flowers bloom
in golden evening light,
and, sweet scented, glow
with bride-like faces.

(And green trees sing
old, old melodies,
stealthy breezes murmur,
and birds warble;

and misty shapes rear
from the earth,
and dance airy dances
in a strange throng;

and blue sparks blaze
on every leaf and twig,
and red fires race
in mad wild circles;

and loud springs burst
from living marble, and
strangely in the brooks
the reflection shines.)

Oh, could I but go there,
there gladden my heart,
from all pain removed,
blissful and free.

Oh, that land of joy,
in dreams I see it often,
but, come morning sun,
it's gone like so much foam.]

XVI
Die alten, bösen Lieder,
Die Träume bös und arg,
Die laßt uns jetzt begraben,
Holt einen großen Sarg.

Hinein leg' ich gar manches,
doch sag' ich noch nicht, was;
Der Sarg muß sein noch größer
Wie's Heidelberger Faß.

Und holt eine Totenbahre
Und Bretter fest und dick;
Auch muß sie sein noch länger,
Als wie zu Mainz die Brück'.

Und holt mir auch Zwölf Riesen,
Die müssen noch stärker sein
Als wie der starke Christoph
Im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen,
Und senken ins Meer hinab;
Denn solchem großen Sarge
Gebührt ein großes Grab.

Wißt ihr, warum der Sarg wohl
So groß und schwer mag sein?
Ich senkt auch meine Liebe
Und meinen Schmerz hinein.

XVI
The bad old songs,
the dreams wicked and bad,
let us now bury them -
fetch a big coffin.

Much I will lay in it,
though what, I won't yet say;
a bigger coffin must it be
than the Vat of Heidelberg.

And fetch a bier
and planks firm and thick;
the bier must be longer
than the bridge at Mainz.

And fetch me twelve giants,
who shall be even stronger
than St. Christopher the Strong
in Cologne Cathedral on the Rhine.

They shall bear off the coffin,
and sink it in the sea;
for such a big coffin
belongs in a big grave.

Do you know why the coffin
should be so heavy and big?
I would put my love
and my sorrow in it.

Trois Ballades de François Villon / Three Ballades of François Villon — Claude Debussy (1862-1918)

(François Villon)

Ballade de Villon a s'amie

Fausse beauté, qui tant me coûte cher,
Rude en effet, hypocrite douceur,
Amour dure, plus que fer, a mâcher;
Nommer te puis de ma deffaçon soeur.
Charme félon, la mort d'un pauvre coeur,
Orgueil mussé, qui gens met au mourir,
Yeux sans pitié! ne veut droit de rigueur,
Sans empirer, un pauvre secourir?

Mieux m'eut valu avoir été crier
Ailleurs secours, c'eût été mon bonheur:
Rien ne m'eût su de ce fait arracher;
Trotter m'en faut en fuite à déshonneur.
Haro, haro, le grand et le mineur!
Et qu'est ceci? Mourrai sans coup férir,
Ou pitié peut, selon cette teneur,
Sans empirer un pauvre secourir?

Un temps viendra, qui fera dessécher,
Jaunir, flétrir, votre épanie fleur:
J'en risse lors, se tant peusse marcher,
Mais las! nenni: ce serait donc foleur,
Vieil je serai; vous, laide at sans couleur.
Or, buvez fort, tant que ru peut courir.
Ne donnez pas à tous cette douleur,
Sans empirer, un pauvre secourir.

Prince amoureux, des amants le greigneur,
Votre mal gré ne voudrais encourir;
Mais tout franc coeur doit, par Notre Seigneur,
Sans empirer, un pauvre secourir.

Ballade of Villon to his Love

False beauty, who costs me so dear,
heartless, in truth, with feigned sweetness,
hard love, harder than iron to outwear;
I name you sister of my undoing.
Treacherous charm, the death of a poor heart,
dissembled pride, which sends men to their death,
pitiless eyes! From such cruelty will justice not
rescue a poor fellow, without worsening his lot?

It had been better to have begged
for help elsewhere, it could have meant my happiness;
nothing can tear me from this fate;
I must go on in my flight to hide my dishonour.
Great and small are crying shame upon me!
Now what is this? Shall I die without striking a blow
or will pity, given such circumstances
rescue a poor fellow, without worsening his lot?

A time will come, when dried up,
yellowed, faded, your full-blown flower shall be:
I will laugh then, if I can still walk,
but alas! Nay, it would be folly,
I shall be old; you, ugly and colourless.
Now drink deep while the brook still runs.
Do not add to all this pain -
rescue a poor fellow without worsening his lot.

Amorous prince, greatest of lovers,
I do not wish to incur your displeasure;
but every honest heart must, for our good Lord's sake,
rescue a poor fellow, without worsening his lot.

Ballade que Villon fait a la requête de sa mère pour prier Notre-Dame

Dame du ciel, régente terrienne,
Emperière des infernaux palus,
Recevez-moi, votre humble chrétienne,
Que comprinse sois entre vos élus,
Ce nonobstant qu'onques rien ne valus.
Les biens de vous, ma Dame et ma Maitresse,
Sont trop plus grands que ne suis pécheresse,
Sans lesquels biens, âme ne peut mérir
N'avoir les cieux, je n'en suis menteresse.
En cette foi je veux vivre et mourir.

votre Fils dites que je suis sienne;
De lui soient mes péchés abolus:
Pardonnez-moi comme à l'Égyptienne,
Ou comme il fit au clerc Théophilus,
Lequel par vous fût quitte et absolu,
Combien qu'il eût au diable fait promesse.
Préservez-moi que je n'accomplisse ce!
Vierge portant sans rompure encourir
Le sacrement qu'on célèbre à la messe.
En cette foi je veux vivre et mourir.

Femme je suis pauvrette et ancienne,
Qui rien ne sais onques lettre ne lu;
Au moutier vois, dont suis paroisienne,
Paradis peint où sont harpes et lus;
Et un enfer où damnés sont boullus:
L'un me fait peur, l'autre joie et liesse.
La joie avoir fait moi, haute Déesse,
A qui pécheurs doivent tous recourir,
Comblés de foi, sans feinte ne paresse.
En cette foi je veux vivre et mourir.

Ballade made at the Request of his Mother for a Prayer to Our Lady

Lady of Heaven, regent of the earth,
Empress of the infernal swamps,
receive me, your humble christian woman,
let me be numbered among your elect,
although I am unworthy.
Your goodness, my Lady and my Mistress,
is far greater than my sinfulness,
without this goodness, no soul can merit
Heaven nor gain it. I do not speak falsely:
In this faith would I live and die.

Say to your Son, I am his;
through Him let my sins be swept away:
may He forgive me as He forgave the woman of Egypt,
or the priest Théophilus,
who through your intercession was acquitted and absolved,
although he had made a pact with the devil.
Preserve me from ever doing such a thing!
Virgin bearing without blemish
the sacrament we celebrate at Mass.
In this faith would I live and die.

I am a poor old woman,
ignorant and unlettered;
in my parish church I see
a picture of Paradise with harps and lutes,
and Hell where the damned are boiled:
the one frightens me, the other gives me joy and gladness.
Give me the joy, exalted Goddess,
to whom all sinners must resort,
full of faith, without insincerity or sloth.
In this faith would I live and die.

Ballade des femmes de Paris

Quoiqu'on tient belles langagières
Florentines , Vénitiennes,
Assez pour être messagères,
Et mêmement les anciennes;
Mais soit Lombardes, Romaines,
Genevoises, à mes périls,
Piémontaises, Savoisiennes,
Il n'est bon bec que de Paris.

De beau parlé tiennent chayères,
Ce dit-on, Napolitaines,
Et que sont bonnes caquetières
Allemandes et Prussiennes,
Soit Grecques, Égyptiennes,
De Hongrie ou d'autres pays,
Espagnoles ou Castellannes,
Il n'est bon bec que de Paris.

Brettes, Suisses, n'y savent guère,
Ne Gasconnes et Toulousaines;
Du Petit-Pont deux haranqères
Les conclueront, et les Lorraines,
Anglèches ou Calaisiennes,
(Ai-je beaucoup de lieux compris?)
Picardes, de Valenciennes...
Il n'est bon bec que de Paris.

Prince, aux dames parisiennes,
De bien parler donnez le prix;
Quoi qu'on die d'Italiennes,
Il n'est bon bec que de Paris.

Ballade of the Women of Paris

Although they praise as fine talkers
Florentines, Venetians,
good enough to be go-betweens,
even the old women too;
yet be they from Lombardy, Rome,
Geneva, heaven help me,
Piedmont, Savoy;
for the gift of the gab, give me Paris.

Those who hold professorships in loquacity
are, they say, the Neapolitans,
and outstanding as chatterboxes
are the Germans and the Prussians,
yet be they Greeks, Egyptians,
from Hungary or other lands,
Spaniards or Castilians,
for the gift of the gab, give me Paris.

The Bretons, the Swiss know nothing about it,
neither do they in Gascony or Toulouse;
two jabberers from the Petit-Pont
would soon settle them, and also those from Lorraine,
England or Calais,
(have I included enough places?)
Picardy, of Valenciennes...
For the gift of the gab give me Paris.

Prince, to the Parisian ladies
present the prize for good talking;
whatever they may say of the Italians,
for the gift of the gab give me Paris.

Let Beauty Awake

Ralph Vaughan Williams (1872-1958)

(R.L.Stevenson)

Let beauty awake in the morn from beautiful dreams,
Beauty awake from rest!
Let beauty awake
For Beauty's sake
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let beauty awake in the eve from the slumber of day,
Awake in the crimson eve!
In the day's dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

The Roadside Fire

(R.L.Stevenson)

I will make you brooches and toys for your delight,
Of birdsong at morning and starshine at night.
I will make a palace fit for you and me,
Of green days in forests and blue days at sea.

I will make my kitchen and you shall keep your room,
Where white flows the river and bright blows the broom;
And you shall wash your linen, and keep your body white
In rainfall at morning and dewfall at night.

And this shall be for music when no one else is near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,
Of the broad road that stretches and the roadside fire.

Bright is the Ring of Words

(R.L.Stevenson)

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them.

Still they are carolled and said
On wings they are carried,
After the singer is dead
And the maker buried.

Low as the singer lies
In the field of heather,
Songs of his fashion
Bring the swains together.

And when the west is red
With the sunset embers,
The lover lingers and sings
And the maid remembers.

Siete canciones populares espanolas - Manuel de Falla (1876-1946)

El paño moruno

Al paño fino en la tienda
Una mancha le cayó;
Por menos precio se vende,
Porque perdio su valor,Ay!

The Moorish Cloth

On the delicate fabric in the shop
there fell a stain;
for a lower price it sells
because it has lost its value. Ay!

Seguidilla Murciana

Cualquiera que el tejado tenga de vidrio
No debe tirar piedras al del vecino.
Arrieros somos,
Puede que en el camino
Nos encontremos.
Por tu mucha inconstancia
Yo te comparo
Yo te comparo por tu mucha inconstancia
Yo te comparo
Con peseta que corre de mano en mano;

Que al fin se borra
Y creyéndola falsa
Nadie la toma.

Seguidilla of Murcia

Whoever has a glass roof
should not throw stones at his neighbour's.
Mule drivers are we,
perhaps on the road
we shall meet.
because of your inconstancy
I compare you,
I compare you because of your inconstancy,
I compare you
to a peseta that passes from hand to hand;

that finally becomes so rubbed down,
that believing it false,
no one will take it.

Asturiana

Por ver si me consolaba,
Arriméme a un pino verde;
Por verme llorar, lloraba.
Y el pino, como era verde,
Por verme llorar, lloraba.

Asturiana

To see if I could be consoled
I sought comfort of a green pine tree;
seeing me weep, it wept too.
And the pine tree, since it was green,
seeing me weep, wept too.

Jota

Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazón y al mío
Se lo pueden preguntar.
Ya me despido de tí,
De tu casa y tu ventana
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.

Jota

They say we don't love each other
because they never see us talking;
but of your heart and mine
they have only to ask.
Now I bid you farewell,
your house and your window too,
even though your mother may not like it,
farewell, little girl, until tomorrow.

Nana

Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana
Manita, nana.
Manita nana
Duérmete, lucerito
De la mañana.

Nana

Sleep, little baby, sleep,
sleep, my soul,
sleep, little star
of the morning .
Manita, nana
manita nana.
Sleep, little star
of the morning.

Canción

Por traidores, tus ojos,
Voy a enterrarlos;
No sabes lo que cuesta
"Del aire," niña, el mirarlos
"Madre, a la orilla,"
Niña, el mirarlos.
"Madre."
Dicen que no me quieres,
Ya me has querido...
Váyase lo ganado
"Del aire" por lo perdido,
"Madre a la orilla," por lo perdido.
"Madre."

Song

Because they are traitors, your eyes,
I will bury them;
you don't know how painful it is,
"From heaven," little one, to look at them.
"Mother, from their edge"-
little one, to look at them.
"Mother."
They say you don't love me,
yet once you did love me!
Gone is my love!
"From heaven," it is lost.
"Mother, from their edge!" It is lost.
"Mother!"

Polo

Guardo una "ay'
Guardo una pena en mi pecho
Ay!
Que a nadie se la diré!
Malhaya el amor, malhaya!
Ay!
Y quien me lo dió a entender!
Ay!

Polo

I am hiding an "ay"-
I am hiding a pain my breast,
Ay!
That to no one will I reveal!
Cursed love, cursed!
Ay!
And the one who taught it to me!
Ay!

BRIGHAM YOUNG UNIVERSITY

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COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 8, 1989 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

Jazz Ensemble

and

Brigham's Young Dixieland Band
Steve Call, *director*

Neverbird	Ray Brown
Song For My Father	Horace Silver - Mantooth
The Things We Did Last Summer	Arr. Stan Kenton
88 Basic Street	Sammy Nestico
Just Friends	Sam Lewis, John Klennen - McConnell

Jazz Ensemble

High Society	Clarence Williams, A.J. Piron
The Mooche	Duke Ellington
Muskrat Ramble	Edward "Kid" Ory
Tin Roof Blues	Traditional
South Ramport Street Parade	Bob Haggart, Ray Bauduc

Brigham's Young Dixieland Band

Porgy and Bess Suite	George Gershwin - Nestico
Who Can I Turn To?	Leslie Bricusse, Antony Newley - Jennings
Autumn Leaves	Johnny Mereer - Eberhart
Computor	Bob Minzer

Jazz Ensemble

BYU JAZZ ENSEMBLE PERSONNEL

Saxophones
- Kim Mitchell
- Josh Rodriguez
- Matt Miles
- Scott Egbert
- Berin Stephens

Trombones
- Lyle Durland
- Matt Cory
- Bob Krzymowski
- Brian Gibson
- Mike Roberts

Vocals
- Linda Andersen

Trumpets
- Darren King
- Kevin Griggs
- John Peterson
- David Green
- Jason Allen

Piano
- Greg Stallings

Bass
- Brady Ward

Drums
- Keith Alder

BRIGHAM'S YOUNG DIXIELAND BAND

Nathan Hofheins, *clarinet*
David Green, *trumpet*
Bryce Mecham, *trombone*
Greg Stalling, *piano*
David Egbert, *bass/tuba*
Keith Alder, *drums*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 9, 1989 - 7:30 p.m.
Madsen Recital Hall

GROUP FOR NEW MUSIC

Phase I (1989) — Joel Belgique (1968-)

Michael Abramson, Dionni Stone, *violins*;
Joel Belgique, *viola*; Jim Hardy, *cello*

Animus I (1966) — Jacob Druckman (1928-)

Bryce Mecham, *trombone (with tape)*

Four Systems (1954): Realization I — Earl Brown (1926-)

String Quartet No. 1 (1989) — Lucinda Dove (1961-)

With intensity
Quasi slow
Swiftly

Michael Abramson, Alisyn Rogerson, *violins*;
Joel Belgique, *viola*; Curtis Davis, *cello*

Exegesis of Soul (1989) — Michael Hicks (1956-)

JoEllen Turley, Nathan Hofheins, Thomas Clark,
Michael Vance, Berin Stephens, *saxophones*

Four Systems (1954): Realization II — Earle Browne

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 10, 1989 - 6:00 p.m.
Madsen Recital Hall

STUDENT COMPOSERS RECITAL

students of

David H. Sargent
Michael D. Hicks

Chimera for Flute and Cello — Lucinda Dove (1961-)

I
II
III

Two Lorca Songs — Charis Bean Duke (1967-)

Recuerdo
Una

Suite for Woodwind Quintet — Keith Bradshaw (1961-)

Echos for Children — Edward B. Carr (1965-)

I
IV

Five Voices — Micheal D. Babbitt (1965-)

Portland for Piano Solo — Lucinda Dove

No. 3 — Alan E. Williams (1965-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 10, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Lynette Leavitt
flute

Student of Ted Wight

Assisted by:
Robert Nakea, *piano*; Julie Gaisford, *harp*; Heidi Szoke, *viola*

Sonata — Gaetano Donizetti (1797-1848)

Larghetto
Allegro

Flute Concerto, op. 36 — Lennox Berkeley (1903-)

Allegro moderato
Presto
Adagio
Allegro vivace

Valse, op. 116 — Benjamin Godard (1849-1895)

Trio Sonata in G Major, K. 423 — Wolfgang Amadeus Mozart--D'Antalffy (1756-1791)

Allegro

Sonata in A Major — César Franck (1822-1890)

Recitativo-Fantasia
Allegretto poco mosso

Sonatine — Henri Dutilleux (1916-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 10, 1989 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

and

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *director*

I

All That Hath Life and Breath Praise Ye the Lord — René Clausen
Marlies Adams, *soprano*

II

Lobet den Herrn, alle Heiden, BWV 230 — Johann Sebastian Bach (1685-1750)
Neil Harmon, *organ*

III

Five Choruses from *Mass* — Leonard Bernstein (1918-)

Almighty Father
Responsory: Alleluia
Sanctus
Gloria Tibi
Gloria in Excelsis

James Margetts and Keiko Yano, *pianos*

IV

L'amour de moi (French Folk Song) — Arr. Ward Swingle

Cert'ny Lord — Arr. Leonard de Paur
Brian Langford, Darren Gillette and Ross Bailey, *soloists*

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

INTERMISSION

This is One of Those Moments — Michel LeGrand (1932-)

Berk Charlton, Melinda Hammond, Sarah Daniels, *soloists*

Was betrübst du dich, meine Seele — Johann Hermann Schein (1586-1630)

Surrexit Christus hodie — Samuel Scheidt (1587-1654)

Gloria, from *The Masque of Angels* — Dominick Argento (1927-)

Two Southern Folk Hymns

The Promised Land — Traditional

How Can I Keep from Singing — Arr. Staheli

Ruth Christensen, *soloist*

Recordare, Domine — Ildebrando Pizzetti (1880-1968)

Te vigilans oculis — William Hawley (1950-)

Repetend — Micheal Babbitt (1965-)

A Musical Salute to Vincent Youmans — Arr. M. Huff, P. King, R. Ringwald, R. Staheli

BRIGHAM YOUNG UNIVERSITY SINGERS

Micheal Babbitt and Jill Gould, *accompanists*

RECORDARE DOMINE

Recordare, Domine, quid acciderit nobis:
intuere, et respice opproprium nostrum
Haereditas nostra versa est ad alienos,
domus nostrae ad extraneos.
Pupilli facti sumus absque patre,
mastres nostrae quasi viduae.

Defecit quadium cordis nostri:
versus est in luctum chorus noster.
Cecidit corona capitis nostri:
vae nobis, quia peccavimus.
Propterea moestum factum est cor nostrum,
ideo contenebrati sunt oculi nostri.

Tu autem Domine in aeternum permanebis,
solium tuum in generationem,
et generationem.
Quare in perpetuum oblivisceris nostri?
derelinques nos in longitudine dierum?
Converte nos, Domine, ad te, et convertemur:
innova dies nostros, sicut a principio.

REMEMBER, O LORD

Remember, O Lord, what has befallen us:
look, and see our oppression.
Our inheritance is turned over to strangers,
and our homes to foreigners.
We are like orphans without a father,
our mothers are like widows.

Joy has fled from our hearts,
and our choral dance is turned to mourning.
The crowns have fallen from our heads:
woe unto us, sinners that we are.
For this we are sick at heart,
for all this our eyes grow dim.

O Lord, thou art enthroned forever,
thy throne endures from generation
to generation.
Why wilt thou leave us in perpetual oblivion,
and forsake us for endless days?
Convert us, O Lord, to thyself, and we will come back:
renew our days, as in the beginning.

Brigham Young University Singers - 1989-90

SOPRANO I

Eda Ashby	Chattanooga, Tennessee
Annalyn Beus	Sandy, Utah
Sarah Daniels	Novato, California
Holly Egbert	Ashton, Idaho
Leslie McRae	Colorado Springs, Colorado

SOPRANO II

Sally Bayles	Topeka, Kansas
LaDawn Gardner	Littleton, Colorado
Stephanie Smithson	Macomb, Illinois
Stephanie Wood	Idaho Falls, Idaho

ALTO I

Jeanine Bird	Stockton, California
Ruth Christensen	Antonito, Colorado
Jill Gould	Fountain Valley, California
Melinda Hammond	Sandy, Utah
Kristi Monson	Bountiful, Utah
Pam Winters	Chapel Hill, North Carolina

ALTO II

Amanda Bacak	El Campo, Texas
Marie-Adele Black	Orem, Utah
Lisa Bowen	Arcadia, California
Debbie Phair	Mesa, Arizona
Jane Srygley	La Mesa, California

TENOR I

Greg Bashaw	Mission Viejo, California
Bruce Evans	Provo, Utah
Kendall Hess	Orem, Utah
Michael Phillips	Portland, Oregon
Kendall Shumway	Taylor, Arizona

TENOR II

Taylor Andrew	Portage, Wisconsin
Jason Baldwin	Orem, Utah
Kenley Butler	Farmington, New Mexico
Mark Call	Arvada, Colorado

BASS I

Micheal Babbitt	Evanston, Wyoming
Berk Charlton	Sinclair, Wyoming
Eric Jones	Mesa, Arizona
Todd Queen	Lima, Ohio
James Siebert	Provo, Utah

BASS II

John Boyack	Springville, Utah
David Demars	Liberty Lake, Washington
Rolfe Morehead	Pleasant Grove, Utah
Kelly Sorenson	Provo, Utah
David Winters	Kaysville, Utah

Brigham Young University Concert Choir

SOPRANO I

Marlies Adams	Allentown, PA
Ann Braun	Ogden, UT
Margaret Gingerich	Pittsburgh PA
Fauneil Gleason	Fairfield, MT
Kristie Huefner	Garden City, UT
Nancy Marble	Los Angeles CA/Seattle WA
Maria McKay	Bountiful, UT
Rebecca Nelson	Spring, TX
Jean Simons	Torrington, WY
Jenni Sonntag	Albuquerque, NM
Diana Van Wagenen	Twin Falls, ID
Debbie Wesemann	Bountiful, UT

SOPRANO II

Kenna Allen	Chatsworth, CA
Holly Bender	Garden Grove, CA
Melissa Brady	Martinez, CA
Carolyn Jensen	Roy, UT
Carolee Maxwell	Farmington, UT
Janilyn Patch	Pleasant Grove, UT
Rebecca Pyper	Houston, TX
Janelle Raynes	Orem, UT
Erin Rogness	Los Altos, CA
Stephanie Saunders	Ogden, UT
Sherise Sawyer	Tucson, AZ
Heather Swensen	Salt Lake City, UT

ALTO I

Sheryl Carlin	Glendale, CA
Megan Carling	Cody, WY
Ruth Cobabe	Los Angeles, CA
Lori Cowley	Brigham City, UT
Lucinda Dove	St. George, UT
Karen Early	Lake Oswego, OR
Susan Facer	Bloomfield Hills, MI
Melissa Franson	Farmington, ME
Paula Gibby	Roseburg, OR
Ros Hall	Farnham, England
Rosemarie Herem	Absarokee, MT
Elizabeth Jenkins	Colorado Springs, CO
Joy Petty	Gilroy, CA
Erin Robinson	Provo, UT
Beth Willard	Dallas, TX
Jennifer Winters	Kaysville, UT
Keiko Yano	Tokyo, Japan

ALTO II

Christy Allen	Provo, UT
Angela Aycock	Chapel Hill, NC
Kristie Bauer	Detroit, MI
Jennifer Bushman	Lewisville, TX
Lisa Christley	St. Louis, MO
Robyn Gomske	Clackamas
Carmen Hall	Provo, UT
Abigail Larson	Seattle, WA
Laura Lewis	Boulder, CO
Laura Madsen	Salt Lake City, UT
Julie McLane	Salt Lake City, UT
Candee Nelson	Chico, CA
Jan Porter	Orem, UT
Susann Smyth	Sacramento, CA
Jann Theurer	Orem, UT
Emily Wood	Provo, UT

TENOR I

Peter Asplund	Layton, UT
Kevin Beard	Olympia, WA
Layne Brown	Fremont, CA
Brent Elwood	Orem, UT
Ron Harper	Middletown, NJ
Christopher Jones	Springfield, VA
Timm Lyons	Chicago, IL
Rob McFarland	Orem, UT
Ryan Murphy	Newtown, CT
Bradd Poffenberger	Halifax, PA
Kevin Riehle	Provo, UT
Andy Rudolph	Canby, OR
Robert Strong	Sugar City, ID

TENOR II

Matt Gifford	Page, AZ
Neil Harmon	Midvale, UT
Aaron Jensen	Brigham City, UT
Brian Langford	Portland, OR
Chad Lowe	Mesa, AZ
Paul Martin	Magna, UT
Steve Nelson	West Jordan, UT
Allen Pack	Los Alamos, NM
Scott Perdue	Huron, OH
John Peterson	Sparks, NV
David Pinkston	LaCrescenta, CA
Randall Shirley	Rexburg, ID

BASS I

Alan Barnett	Provo, UT
Troy Duty	Orem, UT
Darren Gillette	Kansas City, KS
Kent Hansen	Manhattan, KS
Eric Huntsman	Jackson, TN
John Krieger	Littleton, CO
Jim Margetts	South Jordan, UT
Tim Pew	Orem, UT
Drew Smith	Glenwood, Alberta, Canada
Brian Toone	Lafayette, CA
Jeff Wilks	Brigham City, UT

BASS II

Ross Bailey	Hayward, CA
Jeff Call	Star Valley, WY
Vaughn Fairbanks	Moses Lake, WA
Barry Goldberg	Natick, MA
Callis Goodrich	Othello, WA
Stephen Howard	Ogden, UT
Paul McGuire	Glendale, CA
Mike Montgomery	Tullahoma, TN
Jim Patterson	Minneapolis, MN
Evan Petersen	Great Falls, MT
Evan Smith	Simi Valley CA
Todd Swensen	Twin Falls, ID

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 11, 1989 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Margaret Ann Gingerich
soprano

Student of Lila Stuart

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Assisted by Robert Nakea, *piano*

Il mio bel foco	Benedetto Marcello (1686-1739)
Cease Awhile Ye Winds to Blow, T. 255/2, no. 4	Johann Christian Bach (1735-1782)
Clair de Lune	Jozeph Szule (1875-1956)
Clair de Lune, op. 46, no. 2	Gabriel Urbain Fauré (1845-1924)
Mandoline	Claude Debussy (1862-1918)
Mandoline, op. 58, no. 1	Gabriel Urbain Fauré
Il pleure dans mon coeur, from *Ariettes oubliées*	Claude Debussy
Le papillon et la fleur, op. 1, no. 1	Gabriel Urbain Fauré
Trennung, op. 97, no. 6	Johannes Brahms (1833-1897)
Vorschneller Schwur, op. 95, no. 5	Johannes Brahms
Während des Regens, op. 58, no. 2	Johannes Brahms
Unbewegte laue Luft, op. 57, no. 8	Johannes Brahms
Oh kühler Wald, op. 72, no. 3	Johannes Brahms
Juchhe, op. 6, no. 4	Johannes Brahms

There is a lane, no. 46b	Charles Edward Ives (1874-1954)
Charlie Rutlage, no. 119	Charles Edward Ives
Two Little Flowers, no. 139	Charles Edward Ives
The Greatest Man, no. 140	Charles Edward Ives
Serenity, no. 109	Charles Edward Ives
The Circus Band, no. 20	Charles Edward Ives

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 11, 1989 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Stephen R. Thomas
piano

Student of Irene Peery

Assisted by
Robert Nakea
piano

Concerto No. 1 in D Minor, op. 15 — Johannes Brahms (1833-1897)

Maestoso
Adagio
Rondo: Allegro non troppo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 14, 1989 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *director*

and

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Jean Simons, *director*

I

Psalm 98	Halsey Stevens (1908-1989)
O Bone Jesu	Johannes Brahms (1833-1897)
Psalm 13, op. 27	Johannes Brahms

II

An Immorality	Aaron Copland (1900-)
Selections from *From Emily's Diary*	Ernst Bacon (1898-)
Heart, We Will Forget Him Christopher Jessop, *horn*	James Mulholland

III

Ah si mon moine voulait danser — Arr. Leslie R. Bell

Little Bird, Little Bird — Gail Kubik (1948-)

The Ballad of Befana — Kirke Mechem (1925-)

Lawrence Green, *guitar*

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

INTERMISSION

VI

Two Choruses from *Mass in B Minor*, BWV 232 — Johann Sebastian Bach (1685-1750)

Cum Sancto Spiritu
Crucifixus

VII

Allegri! Beviam!, from *Ernani* — Giuseppe Verdi (1813-1901)

Lullaby — Cyril Scott (1879-1970)

The West Wind — Robert Cundick (1926-)

James Margetts, *piano*

VIII

Three Love Songs — Arr. Ed Lojeski
Duke of Earl
Happy Together
Goodnight, It's Time to Go

IX

I Never See Maggie Alone — Arr. Don Gray
Tim Lyons, *conductor*

Whistle, Maggie, Whistle — Arr. David Stocker

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

WOMENS' CHORUS

Jean Simons, director

Carol Lee Stott, accompanist

SOPRANO I
Kristin Behling
Brenda Bohn
Jeanette Broadbent
Jeanette Clegg
Torrey Clements
Kristin Coburn
Jackie Coleman
Katie Drewes
Anjenette Dustin
Patricia Edwards
Judy Eggleston
Paula Gordon
Lucy Hale
Laura Hall
Kristin Hammond
Jennifer Kendrick
Kaarin Safsten
Kate Stevenson
Lisa Stone
Darlene Whipple

SOPRANO II
Laurie Allred
April Ault
Cynthia Christensen
Shanna Christensen
Michelle Conway
Robyn Cootey
Patricia Harvey
Diane Hoffman
Susan Keele
Mary Ruth Kelly
Rachel McDowell
Leanne McKenney
Emily Mecham
Wendy Olsen
Tanya Purdy
Mary Beth Reynolds
Ashley Rogness
Jennifer Rowley
Carolyn Sanders
Rachel Sanders
Jennifer Schilling
Adriana Schwartz
Heidi Schwendiman
Tania Smith
Jennifer Sterne
Yumiko Watanabe
Stacy Wistock

ALTO I
Kerry Allgood
Ruth Burr
Kirsten Busk
Kaylene Calder
Rachel Call
Carrie Carlston
Michelle Chalmers
Jennifer Datka
Sloan Dudley
Trina Folkman
Melody Jole
Crystal Kent
Lolly Kerr
Wendy Kieffer
Julie Knudsen
Cherstin Nelson
Leigh Pyper
Katrina Roberts
Hilary Russell
Carol Salmon
Holly Seager
Erika Smith
Michelle Ward
Alison Wiltbank
Jennifer Crawford

ALTO II
Jennifer Adolphson
Dana Allen
Kristen Bell
Anne Bennion
Elisa Bentley
Korene Calderwood
Cheryl Christensen
Colleen Clark
Mauri Earl
Rebecca Eberhard
Gisele Fife
Molly Hern
April Hill
Kristi Hunley
Lea Hutchison
Ann Larimer
Tuesdi Lorenc
Melanie Marshall
Innette Richey
Heather Staten
Shannon VanCott
Rebecca Warren

MENS CHORUS

Mack Wilberg, director

Timmothy Lyons and Ronald Harper, assistant directors
Scott McCarrey, Arthur Johnson, Steven Pratt, accompanists

TENOR I
Joseph Anderson
Philip Bashaw
Jason Beard
Trey Dayes
Dirk Dixon
Cory Estes
Shane Fortune
Stephen Gibbons
Ron Harper
Shawn Holman
Brant Johnson
Timm Lyons
Michael McCarthy
Michael Moreno
Jay Naumann
Robert Neu
Charles Olson
Blane Parrott
Nathan Passey
Michael Rawlins
Jeffrey Rice
Paul Ritchie
Nathan Smith
Scott Wakefield
Darren Wilhoit
Mark Wilkinson

TENOR II
Don Allen
Everett Black
Christian Blonquist
Jeffrey Broadhead
Blaine Cook
Steven Eastmond
David Gardner
Trevor Hart
Charney Hoffmann
Nels R. Holmgren
Lincoln Hoppe
Kenneth Jenson
Rob Lawlor
Cray Lyman
Bruce Madsen
Anthon McLaws
Michael Miller
David Murdoch
Douglas Olsen
Kevin Oviatt
Scott Parson
Chris Peterson
Scott Phillips
Jeffrey Reneau
Stephen Shafer
Aaron Smith
Trent Smith
Allan Stevenson
William Thomas
Andy Unsworth
Stephen Van Orden
Dan Williams

BASS I
Mark Anderson
Rod Andreason
Rod Asher
Brett Bagley
Stephen Barton
Peter Bell
Shawn Beus
Chris Bradford
Ken Christensen
Cameron Earl
Russ Ericksen
David Frederickson
Bobby Giles
David Gingerich
Paul Gurney
Thomas Hafen
John Hall
Eric Harper
Derek Hewitt
Mike Hohl
John F. Holmgren
Christopher Jensen
Scott Jorgensen
Dayton Judd
Austin Julian
Brett Knight
Thaynan Knowlton
Sean Leavitt
Keith Lightheart
John Madsen
Scott Martin
Nathan Maughan
Dan Mooy
Doug Oldham
Mark Oldham
John Ott
Ron Petek
Norman Pincock
Glen Porter
Darren Pulley
David Pulsipher
Michael Ripley
Russell Scribner
Bradley Stoker
Shawn Stradley
Tyler Sundrud
Todd Thompson
David Trevino
Keoki Wells

BASS II
Joel Adair
Bill Atkinson
Dean Bennett
Alan Bennion
Steve Brayton
Derek Brown
Alan Boss
Vincent Buss
Randy Carr
John Crandall
Ryan Eggett
Alex Ells
Brett Elmont
Dan Fullmer
Joseph Gee
John Hirschi
Pat Hoggan
Jonathan Izatt
Arthur Johnson
Andrew Kelson
Shaun Koldewyn
Dale Lawton
Darin Lewis
Scott McCarrey
David Nilson
John Palmer
William Phillips
Steven Pratt
Jon Rhees
Craig Russell
Glen Sawyer
Art Sherwood
Keith Stucki
Patrick Trent
Alan Williams
Jeff Windsor

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 15, 1989 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Stephanie Wood
soprano

Student of Rebecca Wilberg

Assisted by Tracey Bradshaw, *piano*

I

Exsultate jubilate, K. 165 — Wolfgang Amadeus Mozart (1756-1791)

Allegro: Exsultate jubilate
Recitativo: Fulget, amica dies
Andante: Tu virginum corona
Allegro: Alleluia

II

Frauenliebe und -leben, op. 42 — Robert Schumann (1810-1856)

Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süsser Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

III

Trois mélodies — Richard Wagner (1813-1883)

Dors, mon enfant
Mignonne
L'attente

Vignettes

Alec Rowley
(1892-1958)

A Shepherd Boy
Pan Doth Play
The Last Year's Leaf
Dainty Love
A Merry Heart

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 15, 1989 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA
Clyn D. Barrus, *director*

Slavonic Dances, op. 46 — Antonin Dvorák (1841-1904)

- Presto
- Allegretto scherzando
- Poco allegro--Presto

Adagio for Strings, op. 11 — Samuel Barber (1910-)

Symphony No. 7, in A Major, op. 92 — Ludwig van Beethoven (1770-1827)

- Poco sostenuto--Vivace
- Allegretto
- Presto
- Allegro con brio

This concert preceeds a January tour of New Mexico and Texas and a month long tour of Switzerland, Austria, Germany, and Yugoslavia in May that the Chamber Orchestra will be taking. Both tours are under sponsorship of Brigham Young University and the Church of Jesus Christ of Latter-day Saints.

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA PERSONNEL

FIRST VIOLINS
Mike Abramson
Blair Bateman
Kirstan Harris
Karen Hales
Dionni Stone
Malinda Probst
Jennie Dutton
Paula Bergeson
Jackie Coleman
Paul Abegg
Rose Bean
Karen Blalock

VIOLA
Joel Belgique
Nancy Call
Claudine Bigelow
Lee Ann Morgan
Miriam Horne
Heidi Szoke
Hadley Allen

SECOND VIOLINS
Amy Jacob
Peggy Jellinghausen
Alysn Rogerson
Ken Rogerson
Susan Midgely
Marinda Peterson
Daphne Eller
Keola Neimann
Mary Ann Bennion

CELLO
Jim Hardy
Nicole Pinnell
Curtis Davis
Sandy Garrard
Monika Rosborough
Mary Ann Oram
Robert Mardston

BASS
Darrin Howell
Jeffrey Campbell
Jeffrey Gutke

FLUTE
Deborah Gilchrist
Lynette Leavitt

OBOE
Charis Duke
Carrie Streeter

CLARINET
Lisa Hubbard
Madelaine Lebaron

BASSOON
Chris Smith
Glen B. Williams

HORN
Dana Roberts
Tara Farmer

TRUMPET
Brett Jackson
Cliff Oram

TIMPANI, PERCUSSION
Jim Schouten

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 15, 1989 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Lois Johnson
soprano

Elizabeth Elliott
piano

Va godendo, from *Serse*	George Frideric Handel (1685-1759)
Recitative: E pur cosí in un giorno	George Frideric Handel
Aria: Piangero la sorte mia, from *Giulio Cesare*	George Frideric Handel
Let the Bright Seraphim, from *Samson*	George Frideric Handel

Der Musensohn, op. 92, no. 1	Franz Schubert (1797-1828)
Lachen und Weinen, op. 59, no. 4	Franz Schubert
Die junge Nonne, op. 43, no. 1	Franz Schubert

Io son l'umile ancella, from *Adriana Lecouvreur*	Francesco Cilea (1866-1950)

Chansons de Bilitis — Claude Debussy (1862-1918)

La flûte de Pan
La chevelure
Le tombeau des naïades

Five Elizabethan Lyrics — Ivor Gurney (1890-1937)

Orpheus
Tears
Under the Greenwood Tree
Sleep
Spring

La Mamma Morta, from *Andrea Chenier* — Umberto Giordano (1867-1948)

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

CHICAGO CHAMBER BRASS

Michael Ewald, *trumpet*
Stephen Anderson, *trumpet*
Stewart Clark, *horn*
Andrew Russel, *trombone*
Richard Frazier, *tuba*

Thursday, November 16, 1989 - 7:30 p.m.
deJong Concert Hall

Barnum & Bailey's Favorite — Karl L. King

Canzona per Sonare No. 2 — Giovanni Gabrieli (c1553-1612)

Trumpet Fanfare in D — Henry Purcell (1659-1695)

Suite from *Abdelezar, or The Moor's Revenge* — Henry Purcell
- Hornpipe
- Jig
- Allegro moderato
- Air
- Rondeau

Sonata in D — Henry Purcell
- Allegro
- Adagio
- Allegro

Michael Ewald, *trumpet*

Quintet — Malcolm Arnold (1921-)
- Allegro Vivace
- Chaconne
- Con brio

INTERMISSION

Adagio and Fugue in C Minor, K. 456 — Wolfgang Amadeus Mozart (1756-1791)

<u>An American Extravaganza</u>:
Three Songs — Florence Price
- Ticklin' Toes
- Hoe Cake
- Rabbit Foot

Heliotrope Bouquet — Scott Joplin (1868-1917)

Old Man River — Jerome Kern (1885-1945)

Richard Frazier, *tuba*

Cousins — Herbert L. Clarke (1867-1945)

Stephen Anderson, *trumpet*; Andrew Russell, *trombone*

Bess, You Is My Woman Now — George Gershwin (1898-1937)

Top Hat, White Tie and Tails — Irving Berlin (1888-)

The Stars and Stripes Forever — John Philip Sousa (1854-1932)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 16, 1989 - 7:30 p.m.
Madsen Recital Hall

MEDIA MUSIC ROUNDTABLE

A Presentation by Students of Music 389R
Projects in Music for Media

A Note from the Instructor

Tonight's presentation is a discussion/recital, in which advanced music students will present and describe projects completed during the class.

The works may be presented live or prerecorded, and all the projects will relate to one of our four areas of focus: record production, film scoring, writing piano arrangements for sheet music publications, and commercial production.

--Ron Simpson

PROGRAM

Presentations will be announced from the following alphabetical list of student writers:

Micheal Babbitt
J. Bateman
Lisa Despain
Elizabeth Funk
Brian Jensen
Staci Peters
Alan Williams

The following music-industry-related classes are offered by the Music Theater and Media Area, Department of Music:

Music 186	Songwriting I
Music 386R	Songwriting II
Music 389R	Projects in Music for Media (majors only)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 17, 1989 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

SYMPHONIC BAND
and
BYU TROMBONE CHOIR

Daniel Bachelder, *director*
Carl Dastrop, *graduate assistant*

Second Suite for Military Band — Gustav Holst (1874-1934)

- March
- Song Without Words "I'll Love my Love."
- Song of the Blacksmith
- Fantasia on the Dargason

Prelude and Fugue in G Minor, BWV 535 — Johann Sebastian Bach--Moehlmann (1685-1750)

La Reine de Saba — Charles Gounod--Lake (1818-1893)
Marche et Cortege

Symphonic Band

Adagio from Symphony No. 3 in C Minor — Camille Saint-Saëns--Murley (1835-1921)

Concert Piece — Fisher Tull (1934-)

- Allegro
- Largo
- Allegro molto

BYU Trombone Choir

Scenes from "The Louvre" — Norman Dello Joio (1913-)

The Portals
Children's Gallery
The Kings of France
The Nativity Paintings
Finale

Semper Fidelis March — John Philip Sousa (1854-1932)

Carl Dastrop, *conductor*

Elegy for a Young American — Ronald Lo Presti (1933-)

Symphonic Band

TROMBONE CHOIR PERSONNEL

Mike Bennett
Carl Hammer
John Fee
Bob Krzymowski
Kent Leigh
Jeff Haddock
Mike Roberts
Steven Hendricks
Bryce Mecham
Bradley Wells
Bret Cook
Thayne Carlson
Reid E. Morgan
Martin Riker
Brian Gibson
Jay Hansen

SYMPHONIC BAND FALL 1989

PICCOLO
Joshua Rodriguez

FLUTES
1ST
Dede Andrus
Holly Shipley
Natalie Bishop
Nancy Curtis
Jennifer Williams

2ND
Becky Maughan
Jalene Merkley
Mary Kaye Chandler
Kellie Pratt

CLARINETS
1ST
*Desiree Johnson
Brenda K. Taylor

2ND
Janel Barnett
Leslie Clifford
L. Lise Moyes

3RD
Rebecca Tatum
Deborah Brown
Laurel Linville

BASS CLARINET
Shannon Parker
Spencer D. Walch
Marianne Heusser

OBOE
Kris Silvan
Stacey Fugal
Kimberli Petersen

*Assistant

BASSOON
Kristen West
Rebecca Schmidt
Stacy Merchant

SAXOPHONES
ALTO SAX
Scott Egbert
Ellen Bouck
Deborah Davenport

TENOR SAX
Joel Williams

BARITONE SAX
Chad King

TRUMPET
1ST
Shane M. Chavez

2ND
Scott Yetter

CORNET
1ST
Jeremy Newville
Troy Forsberg

2ND
John Medley

3RD
Laura Bean

FRENCH HORNS
1ST
Stephen Bunker

2ND
Thomas Solosko

3RD
Richard B. Brunson

4TH
Stephanie Loveland

TROMBONES
1ST
Jeff Haddock
Thayne G. Carlson

2ND
Reid E. Morgan
Kent Leigh

3RD
Brian Gibson

BARITONES
Johnny Hermanson
Shelby Brewer
Michelle Nix
Brian Hunt

TUBAS
Daniel Baird
Deidre K. Walsh
Lesley Stanford
Craig Smith

PERCUSSION
Corey R. Simpson
Kathleen Ingram
Shaanette Polk
J. Derek Warren
Lori Lish

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 17, 1989 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Rebecca Rachelle Nelson
soprano

Student of Louisa Takahashi

Assisted by:
Minette Wolz, *soprano*
Esther Mitton & Ewan Mitton, *violin*
Steven Thomas, *cello*
Melinda Hammond & Robert Nakea, *piano*

I

Sextus aria	George Frideric Handel (1685-1759)
Io son quel gelsomino, from *Arsilda Regina di Ponto*	Antonio Vivaldi (1678-1741)

II

Malinconia, ninfa gentile	Vincenzo Bellini (1801-1835)
L'abbandono (romanza)	Vincenzo Bellini

III

Heidenröslein, D. 257	Franz Schubert (1797-1828)
Auf dem Wasser zu singen, D. 774	Franz Schubert
Ungeduld [Die schöne Müllerin, D. 795, no. 7]	Franz Schubert

Gruss, op. 63, no. 3	Felix Mendelssohn (1809-1847)
Herbslied, op. 63, no. 4	Felix Mendelssohn
Volkslied, op. 63, no. 5	Felix Mendelssohn

IV

Cantique	Nadia Boulanger (1887-1979)
Vous m'avez	Nadia Boulanger
Chacun le sait, from *La fille du régiment*	Gaetano Donizetti (1797-1848)

V

Why do they shut me out of Heaven?	Aaron Copland (1900-)
Long Time Ago [Old American Songs]	Aaron Copland

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 18, 1989 - 6:00 p.m.
Madsen Recital Hall

VISITING ARTISTS SERIES

THE TIMPANOGOS TRIO

Deborah Fuller, *violin*
Alvin Chen, *cello*
Daniel C. Harrison, *piano*

Trio No. 2 in B-flat, K. 502 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Larghetto
Allegretto

Trio in G — Claude Debussy (1862-1918)

Andantino con moto allegro
Scherzo-Intermezzo: Moderato con Allegro
Andante expressivo
Finale: Appassionato

Trio in D Minor, op. 49 — Felix Mendelssohn (1809-1847)

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

PROGRAM NOTES

Mozart's Trio No. 2 in B-flat, K. 502 was finished November 18, 1786. This was a highly creative period for Mozart -- the three great Piano Concertos K. 488, 291, and 503, two piano sonatas, along with his opera, *The Marriage of Figaro*, were all completed the same year. Yet, the concert-going public seemed less interested in Mozart's new compositions than in the lighter, "entertaining" works of Salieri, Schubert, and others. As Mozart's financial situation worsened, so did his health. Yet the creative genius who prepared works in his head before putting them in perfect form to paper, continued to produce masterworks of great clarity and beauty as is evidenced in this trio.

Long considered lost, Debussy's only piano trio has only recently been recovered in stages. An autograph of the first movement score and complete cello part was purchased at auction in Paris in 1979. In summer 1982, the qutograph score or the remaining three movements were discovered by E. Derr at the University of Michigan. The entire trio was published for the first time in 1986. It was written in the late summer of 1880 in Italy when Debussy was 18 years old. An ambitious, ingratiating work in four movements, the Trio, while it does not sound like Debussy's more mature works, does demonstrate quite clearly that the 18 year old was already master of chamber music materials. Naturally, the Trio is strongly derivative -- the actual thematic materials seem to be drawn in part from piano works by Schumann and the large tonal organization of the works of Franck.

Mendelssohn's D Minor Trio was written during one of the happiest periods of a life that was essentially happy throughout. The trio was begun at Frankfort on June 6, 1839 and finished there on July 18, though Mendelssohn kept altering it for another six weeks, and then, after its publication the following year, made so many more changes that there were two rather different versions on the market at once. The one commonly played today is the second version. Beethoven in his later piano trios used close thematic relationships to bind the three instruments as perfectly as possible into a homogeneous whole. Mendelssohn, on the other hand, sets the piano as an independent factor against the two stringed instruments. The first performance took place in 1839 with Mendelssohn himself at the piano. It evoked glowing praise from Schumann who, always anxious to be entuhusiastic about any signs of talent shown by those he liked and admired, pronounced this trio to be "the greatest contribution to the genre since Beethoven".

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 18, 1989 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Deseret String Quartet

Harry Curby, *violin*
Barbara Williams, *violin*
David Dalton, *viola*
Roger Drinkall, *cello*

String Quartet in D Major, K. 575 — Wolfgang Amadeus Mozart (1756-1791)

Allegretto
Andante
Menuetto
Allegretto

String Quartet No. 1, op. 49 — Dmitry Shostakovich (1906-1975)

Moderato
Moderato
Allegro molto
Allegro

PAUSE

String Quartet in D Major, op. 44, no. 1 — Felix Mendelssohn (1809-1847)

Molto Allegro vivace
Menuetto
Andante espressivo ma con moto
Presto con brio

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 28, 1989 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

A VIENNESE CHAMBER MUSIC EVENING

Dian Baker, *piano*
Roger Drinkall, *cello*
David Randall, *clarinet*
Harry Curby, *violin*
Clyn Barrus, *viola*
Walter Birkedahl, *bass viol*
Lila Stuart & Louisa Takahashi, *sopranos*
Huston Hill, *bass*

Three Nocturnos for Two Sopranos and Bass — Wolfgang Amadeus Mozart (1756-1791)

Luci care, K. 439a
Più non si trovano, K. 549
Mi lagnerò tacendo, K. 437

Lila Stuart, *soprano*
Louisa Takahashi, *soprano*
Huston Hill, *bass*
Dian Baker, *piano*

Trio in A Minor, op. 114 — Johannes Brahms (1833-1897)

Allegro
Adagio
Andante grazioso
Allegro

David Randall, *clarinet*
Roger Drinkall, *cello*
Dian Baker, *piano*

PAUSE

Quintet in A Major, op. 667, "Die Forelle"

Franz Schubert
(1797-1828)

Allegro vivace
Andante
Scherzo
Andantino
Allegro giusto

Harry Curby, *violin*
Clyn Barrus, *viola*
Roger Drinkall, *cello*
Walter Birkedahl, *bass*
Dian Baker, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 29, 1989 - 6:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Nicole Pinnell
cello

Student of Roger Drinkall

Assisted by:
Dian Baker, *piano*
Claudine Pinnell-Bigelow, *viola*

Sonata in A Minor — Antonio Vivaldi (1678-1741)

- Largo
- Allegro moderato
- Largo
- Allegro

Suite No. 3 in C Major, BWV 1009 — Johann Sebastian Bach (1685-1750)

- Praeludium
- Allemande
- Courante
- Sarabande
- Bourée I, Bourée II
- Gigue

Duet "mit zwei obligaten Augengläsern" for Viola and Cello, WoO 32 — Ludwig van Beethoven (1770-1827)

Sonata in E Minor, op. 38 — Johannes Brahms (1833-1897)

- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 29, 1989 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

WIND SYMPHONY
David Blackinton, *conductor*

Rakoczy March, from *La damnation de Faust*	Hector Berlioz (1803-1869)
Tunbridge Fair	Walter Piston (1894-1976)
Handel In The Strand	Percy Grainger (1882-1961)
Parvenu	Gaylen Hatton (1928-)

World Premiere

Prelude, op. 34, no. 14	Dmitry Shostakovich (1906-1975)
Joyce's 71st N.Y. Regiment March	Boyer-Lake

INTERMISSION

Smetana Fanfare	Karel Husa (1921-)
Bist Du bei mir	Johann Sebastian Bach (1685-1750)
Rocky Point Holiday	Ron Nelson (1929-)
Nilesdance	David Holsinger

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 29, 1989 - 7:30 p.m.
Madsen Recital Hall

GUITAR ENSEMBLE

Gaylon Shafer
Terrence Nicholson
Dayne Robbins
Leanna Fugate
Lawrence Green

Suite Antique — Helmut Fackler

Praeludium
Courante
Sarabande
Gavotte
Musette
Passacaille

Guitar Quartets — Pieter van der Staak

Victoria
The Dancing Dandy
La Pastora
Reflexions
Philippine
Emilio
Snow-Flakes
La Antica

Riverboat Suite — John W. Duarte (1919-)

The boat lays at anchor
The Journey
The Scenery
Coming back

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 29, 1989 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Robyn J. Cootey
organ

Student of Richard Elliott

Toccata in E Minor	Johann Pachelbel (1653-1706)
Allein zu dir, Herr Jesu Christ	Johann Pachelbel
Fugue in G Minor, BWV 578, "The Little"	Johann Sebastian Bach (1685-1750)
Sonata No. 2 in C	Felix Mendelssohn (1809-1847)
Grave Adagio Allegro maestoso e vivace Allegro moderato	
Processional	William Mathias (1934-)
Aria, op. 51	Flor Peeters (1903-1986)
Pièce héroïque, from *Trois pièces*	César Franck (1822-1890)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 30, 1989 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

FJQ

FACULTY JAZZ QUARTET

Ray Smith, *saxes*
Steve Call, *keyboards, low brass*
Jeff Campbell, *bass*
Ron Brough, *drums*

with special guest
Steve Flygare, *guitar*

MONK AND FUNK

I Mean You	Thelonious Monk
The Four Sleepers	Don Grolnik
52nd Street	Thelonious Monk
Goin' Home	Russell Ferrante
Samba Song	Chick Corea
'Round Midnight	Thelonious Monk
Epistrophy	Thelonious Monk
Original Rays	Michael Brecker
Raised 4th	Thelonious Monk
Oops	Mike Mainieri

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

A CELEBRATION OF CHRISTMAS

featuring

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Jean Simons, *director*

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *director*

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *director*

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

December 1st and 2nd, 1989
deJong Concert Hall
7:30 p.m.

A CELEBRATION OF CHRISTMAS

December 1 and 2, 1989
deJong Concert Hall
7:30 p.m.

PROGRAM

I

Arise, Your Light is Come — David Danner

COMBINED CHOIRS
Richard Elliott, *organ*

II

Deck the Halls — Arr. John Rutter

The Ballad of Befana — Kirke Mechem
Lawrence Green, *guitar*

What You Gonna Call Your Pretty Little Baby — Spiritual
Arr. B. Wayne Bisbee

Have Yourself a Merry Little Christmas — Arr. Ruth Barr

WOMEN'S CHORUS
Jean Simons, *director*
Carol Lee Stott, *accompanist*

III

Nativity Carol — Lloyd Pfautsch

MEN'S CHORUS AND CONCERT CHOIR

They looked up and saw a star
Shining in the East beyond them far,
And to the earth it gave great light,
And so it continued both day and night,
Noel, Noel, Noel, Noel!
Born is the King of Israel!

Silent Night

Silent night! Holy night!
All is calm, all is bright
Round yon virgin mother and Child.
Holy Infant, so tender and mild,
Sleep in heavenly peace;
Sleep in heavenly peace.

Silent night! Holy night!
Shepherds quake at the sight!
Glories stream from heaven afar;
Heav'nly hosts sing Alleluia!
Christ, the Savior, is born!
Christ, the Savior, is born!

Silent night! Holy night!
Son of God, love's pure light
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at thy birth;
Jesus, Lord at thy birth.

Oh, Come, All Ye Faithful

Oh, come, all ye faithful, joyful and triumphant!
Oh, come ye, oh, come ye to Bethlehem.
Come and behold him, born the King of angels;
Oh, come, let us adore him; Oh, come, let us adore him;
Oh, come, let us adore him, Christ, the Lord.

(in unison:)
Sing, choirs of angels, sing in adoration
Sing, all ye citizens of heav'n above!
Glory to God, glory in the highest;
Oh, come, let us adore him; Oh, come, let us adore him;
Oh, come, let us adore him, Christ, the Lord.

(in unison:)
Yea, Lord, we greet thee, born this happy morning;
Jesus, to thee be all glory giv'n.
Son of the Father, now in flesh appearing;
Oh, come, let us adore him; Oh, come, let us adore him;
Oh, come, let us adore him, Christ the Lord.

IV

Cum Sancto Spiritu, from *Mass in B Minor* — Johann Sebastian Bach (1685-1750)

Scott McCarrey and Arthur Johnson, *piano*

Carol of the Drum — Katherine K. Davis

Jingle All the Way — Arr. Lou Hayward

Scott McCarrey and Steven Pratt, *piano*

Child of God (Christmas Spiritual) — Arr. Emily Crocker

Derek Brown and Steven Pratt, *pianos*

Silent Night — Arr. Mack Wilberg

Rob Dunn, *tenor* (choir alumna)

MEN'S CHORUS
Mack Wilberg, *director*

V

Sing We Now of Christmas — Arr. Fred Prentice

Noe! Noe! Pastores, Cantate Domino — Guillaume Bouzignac (c1592-c1641)

LaDawn Gardner, *soloist*

Puer natus in Bethlehem — Samuel Scheidt (1587-1654)

He Came Here for Me — Ron Nelson

Jill Gould, *piano*

No Room in the Inn — Vanja Y. Watkins

Micheal Babbitt, *piano*

Gloria, from *Masque of Angels* — Dominick Argento (1927-)

The Secret of Christmas — James Van Heusen
Arr. R. Staheli

Stephanie Smithson, *soloist*

BYU SINGERS
Ronald J. Staheli, *director*

VI

Alleluia (Processional) — David Hurd

Carols New-Fashioned

Make We Merry on this Fest (1977) — Andrew Carter

A Savior from on High (1978) — Stephen Paulus
Julie Gaisford, *harp*
David Kern, *flute*
Martha Sargent, *oboe*

Carols Old-Fashioned

Swedish Dance Carol — Arr. Katherine K. Davis

Rocking Carol (Czech Carol) — Arr. Dan Kallman

Tomorrow Shall Be My Dancing Day (English Carol) — Arr. John Rutter
Rebecca Pyper, *soprano*

O Happy Day! (Four Christmas Spirituals) — Arr. Mark Hayes
Karen Early, Darren Gillette, Kevin Riehle, *soloists*
James Margetts and Carmen Hall, *pianos*

CONCERT CHOIR
Mack Wilberg, *director*

VII

The audience is invited to stand and join the combined choirs in singing the following three traditional carols:

The First Noel
Silent Night
O Come, All Ye Faithful

The First Noel

The first Noel the angels did say
Was to certain poor shepherds in fields as they lay
In fields where they lay keeping their sheep
On a cold winter's night that was so deep.
Noel, Noel, Noel, Noel!
Born is the King of Israel!

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 1, 1989 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

JAZZ LAB BAND
Brian Harker, *director*

Songs to be selected from:

Big Swing Face	Bill Potts (1928-)
Dolphin Dance	Herbie Hancock (1940-)
Queen Bee	Sammy Nestico (1924-)
Yearnin'	Oliver Nelson (1932-1975)
Blue Daniel	Frank Rosolino (1926-1978)
Mixolydian Soul Frog	Frank Mantooth
Jolly Ol' St. Nick	Jeff Holmes

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 2, 1989 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

JAZZ COMBOS

Songs to be selected from :

Tune-up	Miles Davis (1926-)
Four	Miles Davis
Solar	Miles Davis
Easy to Love	Cole Porter (1891-1964)
Cedar's Blues	Cedar Walton (1934-)
Take the 'A' Train	Billy Strayhorn (1915-1967)
Don't Get Around Much Anymore	Duke Ellington (1899-1974)
Misty	Erroll Garner (1921-1977)
Stella by Starlight	Victor Young (1900-1956)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, December 4, 1989 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Nymphs and Shepherds — Henry Purcell
Il mio bel foco — Benedetto Marcello
Care Selve — George Frederick Handel
The Cuckoo — Liza Lehmann

Tracy Whitlock, *soprano*
Patricia Smith, *piano*

O cessate di piagarmi — Allesandro Scarlatti
Vergin tutto amor — Francesco Durante
Pur di cesti — Antonio Lotti
How Beautiful are the Feet, from *The Messiah* — George Frederick Handel

Yumiko Watanabe, *soprano*
Amy Trent, *piano*

Batti, Batti, from *Don Giovanni* — Wolfgang Amadeus Mozart
Where the Bee Sucks — Arthur Sullivan
Gretchen am Spinnrade — Franz Schubert
The Singer — Michael Head

Sarah Daniels, *soprano*
Amanda Black, *piano*

Non posso disperar — S. DeLuca
Si Tra i ceppi — George Frederick Handel
Chinese Mother Goose Rhymes — Bainbridge Crist

Lady-Bug
Baby is Sleeping
What the Old Cow Said
The Mouse
Of what use is a Girl?
Pat a Cake
The Old Woman

Heather Willoughby, *soprano*
Patricia Smith, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 5, 1989 - 5:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Jill Gould and Jill Peterson
piano

Students of Jeffrey Shumway

Sonata in B-flat Major, K. 333 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante cantabile
Allegretto grazioso

Jill Gould

Grande Valse Brillante in E-flat Major, op. 18, no. 1 — Frédéric Chopin (1810-1849)

Jill Peterson

Grande étude de Paganini, No. 6 — Franz Liszt (1811-1886)

Jill Gould

Reflets dans l'eau, from *Images*, Book I — Claude Achille Debussy (1862-1918)

Jill Peterson

Scaramouche, op. 165b — Darius Milhaud (1892-1974)

Vif
Modèrè
Braziliera

Jill Gould and Jill Peterson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 5, 1989 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Robert Nakéa, *piano*

Student of Irene Weiss Peery

Sonata No. 6 in D Major, K. 284 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Rondo en polonaise: Andante
Thema e variazioni

Ballade No. 4 in F Minor, op. 52 — Frédéric François Chopin (1810-1849)

INTERMISSION

Sonata No. 1, op. 22 — Alberto Ginastera (1916-)

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 5, 1989 - 9:00 p.m.
Madsen Recital Hall

BYU HONORS QUARTET

Michael Abramson, *violin*
Dionni Stone, *violin*
Joël Belgique, *viola*
Jim Hardy, *cello*

String Quartet in G Major, op. 77, no. 1 — Franz Joseph Haydn (1732-1809)

Allegro moderato
Adagio
Menuetto: Presto
Finale: Vivace

String Quartet — Maurice Ravel (1875-1937)

Modéré - Très doux
Assez vif - Très rhythmé
Très lent
Agité

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 6, 1989 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Saxophone Quartets

Introduction et Scherzo	Robert Clerisse
Sevilla	J. Albeniz
The Christmas Song	Arr. Brad Flinders

Scott Egbert, *soprano saxophone*
Joshua Rodriguez, *alto saxophone*
Kim Mitchell, *tenor saxophone*
Chad King, *baritone saxophone*

April is in my mistress' face	Thomas Morley
Rondo	C.P.E. Bach
Badinerie	Claude Ricard
A Study in Contrasts	Sammy Nestico

JoEllen Turley, *soprano saxophone*
Deborah Davenport, *alto saxophone*
Michael Vance, *tenor saxophone*
Joel Williams, *baritone saxophone*

Allegro molto quasi presto	Ludwig van Beethoven
Andante et Scherzo	Eugene Bozza
The Cascades	Scott Joplin--Frackenpohl

Nathan Hofheins, *soprano saxophone*
Thomas Clark, *alto saxophone*
Michael Vance, *tenor saxophone*
Berin Stephens, *baritone saxophone*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 6, 1989 - 7:30 p.m.
Madsen Recital Hall

SONGWRITER SHOWCASE

Featuring songs by students of Music 186
Ron Simpson, *director*

PROGRAM NOTES

Tonight's program is a songwriter showcase modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of their peers and record industry and publishing professionals.

Many of tonight's students are showing their "first song ever," while others have considerable experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer/s. Accompaniment may be either live or prerecorded.

--Ron Simpson, *director*

Selections will be announced from the following students:

Kristinea Anderson
Karen Dahlstrom
Annette Harrison
Todd Higley
Jennifer Johnson
Jeff Knighton
Byron Law
Janine Lindsay
Tony Mortimer
John Peterson
John Ridges *
Daniel Skousen
Steve Stewart
Philip Armstrong
Lisa Gold
LeeAnn Hewett
Ashley Johnson
Jenny Jordan
Carolyn Larsen
Steven Lerud
Jennifer Meekins
Hilary Novakovich
Steve Pratt
Raymond Robinson
Ryan Smith

* = Students Auditing Class

Music 186 is an offering of the Music Theater and Media Area, Department of Music. Other son-related courses are:

Music 386R	Advanced Songwriting
Music 389R	Projects in Music for Media

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

Performing with the

BYU PHILHARMONIC
Clyn Barrus, *conductor*

Thursday, December 7, 1989 - 7:30 p.m.
deJong Concert Hall

Concerto for Orchestra — Béla Bartók (1881-1945)

I. Introduzione
II. Giuoco delle coppie
III. Elegia
IV. Intermezzo interotto
V. Finale

INTERMEZZO

Concerto in D Major for Violin and Orchestra, op. 77 — Johannes Brahms (1833-1897)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

FIRST VIOLIN

Mike Abramson
Kirstan Harris
Loni Hill
Blair Bateman
Karen Hales
Melinda Probst
Paula Bergeson
Dionni Stone
Jennifer Dutton
Amy Jacobs
Shelly Stewart
Peggy Jellinghausen
Becky Richards
Martha Powley
Marinda Peterson
Cybele Stevenson
Annette Tenney
Karen Walters
Susan Midgley
Rose Bean
Mary Ann Bennion
Alisyn Rogerson
Paul Abegg
Janene Steele
Carol Gammon

SECOND VIOLIN

Daphne Eller
Lisa Stratton
Melinda Walker
Bonnie Higgins
Susanna Wrathall
Quinten Webb
Julie Fortuna
Krista Hales
Jennifer Peterson
Laura Linford
Elizabeth Pack
Denene Wilcox
Brett Benson
Todd Benson
Emily Brown
Keri Jackman
Michael White
Lisa Fillmore
Danita Rust
Karine Stone
Amy Johnston
Annette Brower
Laurie Illions
Bill Taysom

VIOLA

Nancy Call
Joël Belgique
Claudine Bigelow
Miriam Horne
Hadley Allen
Heidi Szoke
Elizabeth Jacob
Rebecca Perry
Jill Harter
Kevin Gardner
Melinda Evans

CELLO

Jim Hardy
Nicole Pinnell
Curtis Davis
Sandy Garrard
Monika Rosborough
Robert Marsden
Doug Ball
Mary Ann Oram
Wilson McConkie
Lisa Rhodes
Cameron Cundick
Hans Twitchell
Emily Jacobs
Christopher Abramson
Maryanne Szoke
Dan Ririe
Jacob Gehring
Jennifer Boren

BASS

Darren Howell
Jeff Gutke
Brady Ward
Kara Sorensen
Mark Allen
Michelle Stevens
Jeff Campbell

FLUTE

David Kern
Elaine Huff

PICCOLO

Rob Talbott

OBOE

Maureen Woodwell
Carrie Streeter

ENGLISH HORN

Chad Rue

CLARINET

Susan Hicks
John Bowman

BASS CLARINET

JoAnn Walker

BASSOON

Patricia Smith
Glen B. Williams

HORN

Greg Campbell
Chris Jessop
Marcel Pusey
Heidi Trefethen
Blair Allen

TRUMPET

Bret A. Jackson
Clif Oram
Chris Hubbard

TROMBONE

Bryce Mecham
Bret Cook
Mike Roberts

BASS TROMBONE

Lawrence Willis

TUBA

Paul Green

PERCUSSION

Jim Schouten
Mikel Poulsen
Eric Howard
Keith Alder

HARP

Julie Gaisford
Janet Peterson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, December 7, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

W. Greg Buttars
bass baritone

Assisted by:
Tracey Bradshaw, *piano*
Leslie E. Buttars, *flute*

I

Recitative: Alcandro, lo confesso
Aria: Non sò d'onde viene

Wolfgang Amadeus Mozart
(1756-1791)

II

Drei Gesänge von Metastasio, D. 902

Franz Schubert
(1797-1828)

L'incanto degli occhi
Il traditor deluso
Il modo di prender moglie

III

Drei Gedichte von Michelangelo

Hugo Wolf
(1860-1903)

Wohl denk ich oft
Alles endet, was entstehet
Fühlt meine Seele

IV

Quatre Chansons pour voix grave — Arthur Honegger (1892-1955)

La Douceur de tes yeux (Tchobanian)
Derrière Murcie (Aguet)
Un grand sommeil noir (Verlaine)
La terre (Ronsard)

V

Flight for Heaven (Herrik) — Ned Rorem (1923-)

To Music to Becalm his Fever
Cherry-ripe
Upon Julia's Clothes
To Daisies, Not to Shut So Soon
Epitath Upon a Child that Died
Another Epitath

VI

Simple Song, from *Mass* — Leonard Bernstein (1918-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, December 7, 1989 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

David Cardon
flute

Student of Elaine Jorgensen

Assisted by Robert Nakéa, *piano*

Sonata for Flute and Piano — Francis Poulenc (1899-1963)

Allegro malinconico
Cantilena
Presto giocoso

Sonata in A Minor for Flute and Harpsichord — Jean Baptiste Loeillet de Gant (1688-1720)

Adagio
Allegro
Adagio
Giga

Nocturne in C-sharp Minor — Frédéric François Chopin (1810-1849)

Variations on "Non più mesta", from Rossini's *La Cenerentola* — Frédéric François Chopin

Sonatine for Flute and Piano — Henri Dutilleux (1916-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 8, 1989 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER RECITAL

Sextet for Piano and Woodwind Quintet — Francis Poulenc (1899-1963)

Allegro vivace

Marianne Cutchins, *flute*; Carrie Streeter, *oboe*;
Joann Walker, *clarinet*; Glenn Williams, *bassoon*;
Dana Roberts, *horn*; Brenda Robinson, *piano*

Quartet in G Minor, K. 478 — Wolfgang Amadeus Mozart (1756-1791)

Rondo

Marinda Peterson, *violin*; Allen Hadley, *viola*;
Emily Jacob, *cello*; Natasha Olsen, *piano*

Trio for Three Flutes, op. 65 — Jean Louis Tulou (1786-1865)

Allegro

Kim Bachelder, Lynette Leavitt, Marianne Cutchins

Quintet in F Minor, op. 34 — Johannes Brahms (1833-1897)

Poco sostenuto--Allegro non troppo

Kirstan Harris, *violin*; Paula Bergeson, *violin*;
Claudine Pinnell, *viola*; Nicole Pinnell, *cello*;
Patricia Smith, *piano*

Petite Suite — Claude Debussy - Davies (1862-1918)

En Bateau
Menuet
Ballet

Lynette Leavitt, *flute*; Maureen Woodwell, *oboe*;
John Bowman, *clarinet*; Anna Detroit, *bassoon*;
Tara Farmer, *horn*

Trio in B-flat Major, op. 98, "Archduke" — Ludwig van Beethoven (1770-1827)

Andante cantabile ma però con moto
Allegro con moto

Michael Abramson, *violin*; Curtis Davis, *cello*;
Marshall Davies, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 9, 1989 - 6:00 p.m.
Madsen Recital Hall

STUDENT COMPOSITION CONCERT
ELECTRONIC MUSIC

Skid Row	Ross Bailey
Telephone Moods	Stephen Barton
Empty Pain	Stephen Barton
Potomorphosisms	Joël Belgique
Contempoclassicomanticaroque	Aaron Jensen
Jungle Themes	Staci Peters
L'Espressione Ultimo	Mark Siddoway

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 9, 1989 - 7:30 p.m.
Madsen Recital Hall

BYU HORN CLUB

Canon — Wolfgang Amadeus Mozart (1756-1791)

All Performers

So light is love — John Wilbye (1574-1638)

Vincent Bates, John Barrow, Richard Brunson

Duo No. 1 — Otto Nicolai (1810-1849)

Tara Farmer, Dana Roberts

Duo No. 2 — Otto Nicolai

Vincent Bates, Heidi Trefethen

Two Quartets — Johann Sebastian Bach (1685-1750)

Sarabande
Minuet

Blair Allen, Richard Brunson,
Vincent Bates, John Barrow

Four Pieces — Nikolay Tcherepnin (1873-1945)

Night
Dancers
Popular Song
Hunt

Tara Farmer, Chris Jessop, Dana Roberts,
Heidi Trefethen

Blessing and Honor — George Frideric Handel (1685-1759)

Blair Allen, Vincent Bates, Richard Brunson, John Barrow

Chaconne — Henry Purcell (1658-1695)

Vincent Bates, Richard Brunson, Shirley Pryor

Canzon per sonar primi toni — Giovanni Gabrieli (c1553-1612)

All Performers

OPERA SKETCHES

December 12, Gates Theater, 3 p.m.

A brief historical background and introduction to the sketches will be given by: Rebecca Wilberg.
Director: Louisa Takahashi
Accompanist: Marshall Davies

The Beggar Student by Carl Millöcker

"The only way to rule a man"

Laura	Eda Ashby
Bronislava	Karen Early
Palmatica	Jane Strygley
Ladislaus	Peter Asplund

Wiener Blut by Johann Strauss

"How could I forsee when she married me"
"You sweet enchanting turtle dove"

Count Zedlau	Adam Russell
Joseph	David Duke

H.M.S. Pinafore by Gilbert and Sullivan

"Refrain audacious tar"

Josephine	Veronica Hanson
Ralph	John Peterson

Rigoletto by Giuseppe Verdi

"Tutte le feste al tempio"
"Piangi fanciulla"

Gilda	Rebecca Pyper
Rigoletto	Ben Ashby

Der Freischütz by Carl Maria von Weber

"Grillen sind mir böse Gäste"

Agathe	Melissa Brady
Ännchen	Kenna Allen

Orpheus in the Underworld by Jacques Offenbach

"When I was King of the Boetians"
"The fly duet"

John Styx	Robert Baker
Euridyce	Stephanie Wood
Jupiter	Eric Glissmeyer

Fidelio by Ludwig van Beethoven

"Mir ist so wunderbar"

Marzelline	Jamie Weaver
Jaquino	Cameron Deaver
Leonora	Alyson Wright
Rocco	Todd Queen

La Cenerentola by Gioachino Rossini

Cenerentola	Julie Mark
Tisbe	Lenore Wise
Clorinda	Marlies Adams
Alidoro	Greg Oaks
Courtier	Cameron Deaver

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 12, 1989 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

UNIVERSITY CHORALE
Eric Jones, *director*

Merk auf, mein Herz	Andreas Hammerschmidt (1612-1675)
Am Neujarhstage	Felix Mendelssohn (1809-1847)
Magnificat, K. 193	Wolfgang Amadeus Mozart (1756-1791)

Three Contemporary Carols

The Wild Wood Carol	John Rutter (1945-)
Noel--Rejoice and Be Merry	Emma Lou Diemer (1927-)
Where Were You Born, O Holy Child	Arnold Freed (1926-)

Three English Carols

Sussex Carol	Arr. Dale Wood
What Child is This?	Arr. Gilbert Martin
I Saw Three Ships	Arr. Mack Wilberg

Carmen W. Hall, *piano*
Gary Adams, *organ*

Merk auf, mein Herz

Merk auf, mein Herz, und sieh dort hin:
was liegt doch in dem Krippelein?
Wes ist das schöne Kindelein?
Es ist das liebe Jesulein.

Ach, mein herzes, liebes Jesulein
mein aller liebstes Brüderlein
du aller schönstes Kindelein
mach dir ein rein, sanft Bettelein
zu ruhen in meines Herzens Schrein
dass ich nimmer vergesse dein

Schlaf, mein liebes Jesulein,
du aller schönstes Kindelein,
mein trautes, liebes Brüderlein
Schlaf sanft und ruhe sein!

Note well, my heart, observe the Child
Lying there in the humble crib.
Who is this infant, pure and mild?
It is the holy Jesus Child.

Ah, most beloved little Jesus
Thou beloved Brother,
Thou most beautiful Child,
Make Him a small soft bed
To rest in the shrine of my heart
That I may never forget Him.

Sleep, my beloved Jesus
Thou most beautiful Child,
My trusted, beloved Brother
Sleep in restful peace.

Am Neujahrstage

Herr, Gott, du bist unsre Zuflucht für und für
Ehe denn die Berge worden,
und die Erde und die Welt erschaffen worden
bist du Gott von Ewigkeit zu Ewigkeit

On New Year's Day

Lord, God, Thou art our support forever more
Long before Thou fashioned mountains and the earth
And all the world had been created
Thou art God forevermore, eternally.

Magnificat

Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo salutari meo
Quia respexit humilitatem ancillae suae
ecce enim ex hoc
beatam me dicent omnes generationes
Quia fecit mihi magna
qui potens est
et sanctum nomen ejus
Et misericordia ejus a progenie
in progenies timentibus eum.
Fecit potentiam in bracchio suo:
dispersit superbos
mente cordis sui
Deposuit potentes de sede
et exaltavit humiles
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum, Amen.

My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Savior
For He hath regarded the lowliness of His handmaiden:
For, behold, from henceforth all generations shall call me bless
For He that is mighty hath magnified me;
And holy is His name.
And His mercy is on them that fear Him
Throughout all generations.
He hath shewed strength with His arm:
He hath scattered the proud in the imagination of their hearts
He hath put down the mighty from their seat
And hath exalted the humble and meek.
He hath filled the hungry with good things;
And the rich He hath sent empty away.
He remembering His mercy hath holpen his servant Israel.
As He promised to our forefathers,
Abraham, and his seed forever.
Glory be to the Father
And to the Son,
And to the Holy Ghost.
As it was in the beginning
Is now and ever shall be,
World without End.
Amen.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 12 & Wednesday, December 13, 1989 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

PERCUSSION ENSEMBLE

and

PANORAMIC STEEL
Ron Brough, *director*

Special thanks to Mack Wilberg and members of the Men's Chorus

Mountain Dance	Dave Grusin/P. Garreston
Toccata	Carlos Chavez
Dill Pickles	Charles Johnson/B. Becker
African Welcome Piece	Michael Udow
Yumbambe	Pancho Sanchez/R. Brough
Amazing Grace I & II	Ann S. Hankinson
World Premiere	
New Math	Andy Narell/T. McCutcheon
Pan All Around	Cliff Alexis
Labyrinth	Kit Watkins/M. Myers

PERCUSSION ENSEMBLE

Keith Alder
Kevin Cope
Steve Cox
Jennifer Duerden
Mark Flickinger
Robert Guderian
Adam Holdaway
Eric Howard
Kathleen Ingram
Lori Lish
Mark Martin
Nastassja Olsen
Mikel Poulsen
Coby Ramsey
Jim Schouten
Corey Simpson
Jim Steele

PANORAMIC STEEL

Brian Christensen
Skye Christensen
Tom Cimarusti
Kevin Cope
Jennifer Duerden
Robert Guderian
Marco Guerrero
Adam Holdaway
Kathleen Ingram
Lori Lish
Mikel Poulsen
Coby Ramsey
John Schneider
Derek Warren

ANN S. HANKINSON

Born in Denver, Colorado, Ann S. Hankinson moved at the age of five to Chuharkana, West Pakistan. There, and in various locations in Burma and India, she spent the remainder of her childhood and early adolescence. She moved to California at the age of seventeen, and spent most of the remainder of her life in the Los Angeles area. She presently is a free-lance composer in the Salt Lake City area.

She began her studies in composition at the University of Southern California and then transferred to the University of California at San Diego where she received her MA and Ph.D. Primary among her professors were Henri Lazaroff, Bernard Rands, Robert Erickson and Pauline Oliveros, She is presently Composer-in-Residence with the Contemporary Music Consortium in Salt Lake City and a member of the associate faculty at the University of Utah. Her compositions have been performed at the John F. Kennedy Center for the Performing Arts in Washington D.C., The Charles Ives Center for New Music in Connecticut, and various other locations in Los Angeles, Santa Barbara, San Diego, San Francisco, Atlanta, Boulder, Las Vegas, and Vancouver B.C.

AMAZING GRACE
by
Ann Hankinson

A group of us were having dinner one night when the subject of steel drums came up and various experiences were related: solo and ensemble steel drums heard on street corners in New York and San Francisco, a summer in Puerto Rico taking in the flavors, sound, textures of that culture. Out of that evening came the commission from my friend, Dr. Katherine Brown, to write a work for steel drum ensemble.

The form with which I chose to work is a type of Theme and Variations with the popular hymn, "Amazing Grace" as a theme. Somehow that song sung by Joan Baez in the sixties was associated, for me, with the same essence as that of a group of steel drums being played on a street corner - the feelings of love, happiness, and peace.

The first movement is a simple statement of the melody followed by several variations of that theme. The second movement is a textural setting of the melody. My heartfelt thanks to Ron Brough and Panoramic Steel for their time and effort in learning and premiering "Amazing Grace."

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 10, 1990 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST SERIES

Alison Dalton
violin

and

Dian Baker
piano

Variations on a Theme by Corelli — Fritz Kreisler (1875-1962)

Sonata in G Major, K. 373a — Wolfgang Amadeus Mozart (1756-1791)

Adagio--Allegro
Theme and Variations: Andantino cantabile

Sonata in C Minor for Violin and Piano, op. 45 — Edvard Grieg (1843-1907)

Allegro molto ed appassionato
Allegretto espressivo alla Romanza
Allegro animato

INTERMISSION

Sonata in G Major for Solo Violin, op. 27, no. 5 — Eugène Ysaye (1858-1931)

L'Aurore: Lento assai
Danse Rustique: Allegro giocoso molto moderato

Sonate — Claude Debussy (1862-1918)

Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

Three Preludes — Gershwin-Heifetz (1898-1937)

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 11, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Louisa Takahashi
soprano

and

Mack Wilberg
piano

Lusinghe più care, from *Alessandro*	George Frideric Handel (1685-1759)
La promessa	Gioacchino Rossini (1792-1868)
Ablösung im Sommer Zu Strassburg auf der Schanz Hans und Grethe	Gustav Mahler (1860-1911)
Cuatro madrigales amatorios	Joaquín Rodrigo (1901-)
Con qué la lavaré Vos me matásteis De dónde venis, amore? De los alamos vengo, madre	

INTERMISSION

Hymne à Bacchus, from *Orphée aux enfers*	Jacques Offenbach (1819-1880)
La vie antérieure Lamento Chanson triste	Henri Duparc (1848-1933)
Ma ti to theli i mana sou Apopse ta mesanikta To Erinaki	Yannis Kostantinides (1904-1989)
Romance, from *The Desert Song*	Sigmund Romberg (1887-1951)

Lusinghe più care

Sweetest flatteries, love's true darts,
do fly gracefully on his lips, on his glances,
and steal away his freedom.
Jealous suspicions, delightful sufferings
Joys and torments, and moments of hope,
you shall be the weapons of a charming woman.

La Promessa

That I would one day cease to love you?
Do not ever think of it beloved eyes
not as a whim, not even as a joke
would I deceive you.

You alone are my treasures
and you alone will remain till the day
I die.

Ablösung im Sommer

Cuckoo has fallen to its death, fallen to death on a green willow! Cuckoo is dead! Cuckoo is dead! Has fallen to its death! Who will then all summer long bequile the time for us? Cuckoo! Cuckoo! Who will beguile the time for us?

Oh, let it be Madam Nightingale who sits on green branches! The little, fine nightingale, the dear, sweet nightingale, she sings and springs, is always gay, when other birds are silent!

We wait for Madam Nightingale who lives in the green glen. And when the cuckoo's call has stopped, then she begins to sing!

Zu Strassburg auf der Schanz

At Strassbourg on the battlement, began my sorrow! I heard the alpine horn resound from yonder... I had to swim across to my Fatherland! That could not be, that could not be!

At one in the night they brought me back; they led me straight to the Captain's house! Dear God! They fished me out of the stream! All is over with me now, all is over!

Early in the morning at ten, they will make me face the regiment! I will plead for pardon, but in vain, I know full well! I shall receive my dues, I know full well!

You brothers of mine, today you are seeing me for the last time! The shepherd boy has bewitched me with his alpine horn, all this is his fault alone!

Hans und Grethe

Ring-around-a-rosy! Whoever is merry let him join in! Whoever has cares, let him leave them at home! Whoever kisses a dear sweetheart, how happy is he! Oh, Hanschen you have none! Then look for one! A darling sweetheart is something Grand! High-ho!

Ring-around-a-rosy! Oh, Gretchen, why do you stand all alone?Yet you are peeping over at Hanselein? And May is so green, and the breezes blow! Oh look at stupid Hans! How he is running to the dance! He searched for a sweetheart, High-ho! He found her! High-ho! Ring-around-a-rosy!

Con qué la lavaré?

With what then may I bathe the bloom upon my beauty?
With what then may I bathe, who life has made so twisted?
The wives and mothers wash them with water from lemon blossoms,
I'll wash my marks of anguish with tears wrung from my sorrow.

Vos me matásteis

You have destroyed me, child of the long tresses;
with love have killed me. On the banks by a river, I saw a virgin; child with your tresses you have destroyed me, with love have killed me.

De dónde venis, amore?

From where have you come beloved? I know full well where you've been. From where have you come, my friend? I have been a witness of your whereabouts! I have been a witness! Ah, I know where you've been.

De los álamos vengo, madre

I have been by the poplars, mother, I've seen how their branches swayed in the breezes. I have been by the poplars mother,
I have seen my beautiful lover. I have been by the poplar trees of Sevilla to see my beautiful lover.

Hymne à Bacchus

I once saw Bacchus seated on a throne all festooned with vines, instructing all his subjects in his joyous doctrine.
On one side the nymphs are rayed, on the other the fauns parade,
they were singing his praise. Evohe! Bacchus inspires me! Evohe! I feel in me! Evohe! His delirious frenzy. Evohe! Hail Bacchus divine! Evohe! Bacchus is king!

Abandon, he told them, all this foolish depression! Leave these mournful cares to the profane humans! Come, and adorn yourselves with garlands and roses, which I give unto you. Evohe! Bacchus inspires me! Evohe! I feel in me! Evohe! His delirious frenzy! Evohe! Hail Bacchus divine! Evohe! Bacchus is king!

La Vie antérieure

For a long time I dwelt beneath vast porticoes, coloured by the marin suns with a thousand fires, whose great columns, straight and majestic, resembled, at evening, basaltic grottoes.

The surging waves, rolling the mirrored skies, mingled in a solemn and mystical way the mighty harmonies of their sonorous music with the colours of the sunset reflected in my eyes.

It is there that I lived in the calm delight of the senses, surrounded by the azure skies, the waves, the splendours, and the naked slaves, imbued with fragrant essences, who cooled my brow with waving palms, and whose sole care was to deepen the sorrowful secret that made me languish.

Lamento

Do you know the white tomb where sways with a plaintive sound the shadow of a yew tree? On the yew a pale dove, sad and alone in the setting sun, sings its song.

One would say that the awakened soul weeps under the earth in unison with the song, and despairs for being forgotten, lamenting in a cooing, very softly.

Ah! Nevermore shall I go near to the tomb when evening descends in its dark cloak, to listen to the pale dove singing on the branch of the yew tree its plaintive song!

Chanson triste

In your heart sleeps the moonlight, gentle summer moonlight, and to escape life's grief, I will immerse myself in your radiance.

I will forget past sorrows, my love, when you cradle my joyless heart and my thoughts in the loving peacefulness of your arms.

You will put my aching head sometimes upon your knee, and will sing to me a ballad, that seems to speak of us.

And in your eyes full of sadness, in your eyes I will drink kisses and tenderness, and, perhaps, I will be healed.

Ma ti to theli mana sou

Why does your mother need the lantern in the night?
In her house she keeps the sun and the moon.

Apopse ta mesanikta

Tonight at midnight I woke to write to my little bird, to my little dove, and not a single word could I draw without sighing, my dove, for you, my little bird.

To Erinaki

Pour water on your door steps, little Irene, so that I can slip and fall (I love you but what can I do), so that I may find an excuse to kiss you, with your mother present little Irene (I love you but how can I say it?)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, January 16, 1990 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Charis Bean Duke
oboe

and

Jo Ann Walker
clarinet

Students of Darrel Stubbs and David Randall

Assisted by:
Rebecca Vilate Pyper, *soprano*
Patricia Smith, *piano*
Nancy Call, *viola*
Jennifer Duerden, *piano*

Cantata BWV 202 — Johann Sebastian Bach (1685-1750)

Weichet nur, betrübte Schatten
Sich üben im Lieben
Rebecca Vilate Pyper, *soprano*
Patricia Smith, *piano*

Concertino — Gabriel Grovlez (1879-1944)

Jennifer Duerden, *piano*

Oboe Solo (1966) — Sigurd Berge (1929-)

Sonata for Clarinet and Piano (1939) — Paul Hindemith (1895-1963)

Massig bewegt
Lebhaft
Sehr langsam
Klienes Rondo: gemächlich
Jennifer Duerden, *piano*

Suite for Oboe, Clarinet and Viola (1940)

Randall Thompson
(1899-1982)

Gaio
Adagio assai
Allegro
Lento religioso
Grave--Allegretto

Nancy Call, *viola*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 17, 1990 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Joël Belgique
viola

Student of Clyn Barrus

Assisted by Mack Wilberg, *piano*
and
The String Section of the Chamber Orchestra

Romance — Charis Duke (1967-)

Sequenza VI (1967) — Luciano Berio (1925-)

Sonata op. 25, no. 1 (1922) — Paul Hindemith (1895-1963)

Breit
Sehr frisch und straff
Sehr langsam
Rasendes Zeitmass. Wild. Tonschonheit ist Nebensache
Langsam, mit viel Ausdruck

(pause)

Sonata in F Minor, op. 120, no. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Mack Wilberg, *piano*

Trauermusik for Viola and String Orchestra (1936) — Paul Hindemith

String section of the
Chamber Orchestra

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 18, 1990 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST SERIES

Del Parkinson
piano

CHOPIN THE VIRTUOSO

Etudes, Op. 10 (1829-1832) — Frédéric Chopin (1810-1849)

No. 1 in C Major
No. 2 in A Minor
No. 3 in E Major
No. 4 in C-sharp Minor
No. 5 in G-flat Major
No. 6 in E-flat Minor
No. 7 in C Major
No. 8 in F Major
No. 9 in F Minor
No. 10 in A-flat Major
No. 11 E-flat Major
No. 12 in C Minor

Four Scherzi — Frédéric Chopin

Op. 20 in B Minor (1831-1832)
Op. 31 in B-flat Minor (1837)
Op. 39 in C-sharp Minor (1839)
Op. 54 in E Major (1842)

CHOPIN THE VIRTUOSO

Chopin expanded piano technique to new horizons. Previous generations had relied primarily upon contiguous scale and arpeggio patterns which lay comfortably under the closed hand's five fingers. Now for the first time the entire keyboard became the province of the player. He was free to sweep up and down it, reaching for his notes over expanded intervals with a new technique of finger extension. Now the pianist was required to develop flexibility as well as fleetness, fluidity as well as fluency.

An etude is a musical study or technical exercise. Previous etudes were designed merely to build or strengthen finger facility. But Chopin combined modern keyboard exploration with first-rate musical ideas. He was the first to elevate these studies from mere practice exercises to fully-developed concert works with musical concepts of the highest art.

The dozen etudes of Opus 10 were written between the ages of 19 and 21. Chopin later published another set of twelve and then three "new" etudes. Opus 10 was appropriately dedicated to Franz Liszt, who was well-known for his pianistic prowess.

#1, with its drama and power, stretches the hand for expanded arpeggio patterns. #2 is an essay on how to produce a perfectly even, graduated chromatic scale with the right hand's weakest fingers (three, four and five). #3 begins and ends with one of Chopin's most beautiful melodies which requires careful balance; the contrasting central section contains large intervals and leaps. #4 alternates its continuous running figures between the hands. #5 is called the "black key" etude because the right hand plays only on the black keys, which can be difficult to grip. #6 has a slow, mournful melody which must be carefully balanced against some extremely awkward finger patterns in the same hand. #7 is a genuine toccata with its alternating thirds and sixths. #8 is a study in extended arpeggios which lightly sweep the length of the keyboard. #9, with its brooding intensity and agitated melody, asks the left hand to play a continuous accompaniment in extended stretches and leaps. #10 is a perpetual motion, rhythmic study with the right hand sixths in shifting accents. #11 utilizes harp-like arpeggios, the top note of which must be played legato to sustain the melody. #12 is a storm of left hand scales and arpeggios ranging up and down the keyboard, set against the right-hand's martial, dotted-rhythm melody. It is called the "Revolutionary" because it was written in September 1831 at the time of the final collapse of the Polish insurrection against the Russians.

A scherzo is literally a joke or a lighthearted composition. However, Chopin seems to have used it only as an arbitrary title for this quartet of dramatic, virtuosic works. From his predecessors, he retains only the fast triple meter and the tripartite design. The ternary form consists of a main section, a contrasting section, and a restatement of the main section, generally followed by a coda which brings the piece to an exciting close.

#1 is perhaps the most astringent. The outer sections feature a whirling-dirvish type of passage-work which is both decorative and thematic. The middle section presents an elaboration of a Polish traditional Christmas carol, "Sleep, baby Jesus, sleep." #2, called "Byronic" by Schumann, remains one of Chopin's most popular and endearing works. Much more elaborate than #1, it contains contrasting elements in both the outer sections and middle. #3 is more compact. The dramatic opening presentation is in octaves. The contrasting second tune features a strikingly beautiful effect of chorale-like chords with the pauses being filled by downward cascades in both hands. 34 is odd man out--the one scherzo which starts unaggressively and saves its deepest emotions for the infinitely sad middle section, so that the return of the opening comes like a burst of sunlight.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, January 19, 1990, 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

L. Christian Blonquist
piano

Student of Robert B. Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Sonata in D Major, K. 119	Domenico Scarlatti (1685-1757)
Sonata in B-flat Major, K. 544	Domenico Scarlatti
Sonata in A Major, K. 39	Domenico Scarlatti
Andante and Variations in F Minor, H. XVII/6	Joseph Haydn (1732-1809)
Papillons, op. 2	Robert Schumann (1810-1856)
Poems of the Sea	Ernest Bloch (1880-1959)
Waves	
Chanty	
At Sea	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, January 20, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER RECITAL

Patricia Smith
piano

Student of Irene Peery

Coached by Dian Baker and Roger Drinkall

Assisted by:
Bret A. Jackson, *trumpet*
Kirstan Harris, *violin*
Paula Bergeson, *violin*
Claudine Bigelow, *viola*
Nicole Pinnell, *cello*

Sonata for Trumpet and Piano — Halsey Stevens (1908-1987)

Allegro moderato
Adagio tenero
Allegro

Piano Quintet in F Minor, op. 34 — Johannes Brahms (1833-1897)

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto--Allegro non troppo
--Presto non troppo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, January 23, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Donna Fairbanks
violin

Mack Wilberg
piano

Sonate pour violon et piano — Claude Debussy (1862-1918)

Allegro vivo
Intermède--Fantasque et léger
Finale--Très animé

Sonata for Violin and Piano — William Walton (1902-1983)

Allegro tranquillo
Variazioni

BRIEF INTERMISSION

Sonata in D Major, op. 94a — Sergey Prokofieff (1891-1953)

Moderato
Scherzo: Presto
Andante
Allegro con brio

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 24, 1990 - 7:30 p.m.
Madsen Recital Hall

SENIOR COMPOSITON RECITAL

Eddie Carr

Student of David Sargent

All music composed and arranged by Eddie Carr (1965-)

	Date of composition
Keep 'Em Guessin'	1988
If You Can't Hurt the One you Love, Hurt the One You're With	1989
Dark Night City Lights (and She's Looking at Me That Way Again)	1989
A Night in Sevilla	1988
Yo Sueno Coñtigo	1988
Spanish Lullaby	1989
Is That So?	1989
A Carole for Carol--Variations on an Irish Folk Tune	1984
Summerfields and Daydreams/Reflections in Rain (A New Age Street)	1989

Additional tunes may be taken from the following:

Will I Ever See Her Again?	1989
Monica, Be Brave	1989
I Think I'm in Love	1988
When You Lift Up Your Eyes (Oh, Beckie)	1989
Cherry: Coke? (HI, Honey! Welcome Home.)	1990

DANCE

IN CONCERT

January 25, 26, 27, 1990

Dance in Concert 1990
PROGRAM

SANBORN ET AL (PREMIERE)

Choreographers: Marilyn Berrett & Company

Composer: David Sanborn

Dancers: *The Dancers' Company:* Len Barnes, Jace Chan, Jennifer Dorius, Corrin Gleave, Jana Gordon, Lela Higginson, Laura Kerr, Amy Lives, Carrie Krough, Randy Krough, Laura Pearce, Sean Riley, Dirk Roberts, Amber Treharne

Costume Design: Marilyn Berrett and Kathie Debenham

Lighting Design: Mark Williams

Program Notes: Everyone who loves to dance will find a bit of their stuff in this piece.

About the Choreographer: Marilyn Berrett received her bachelor's degree in dance from the University of Utah and her master's degree from BYU where she joined the dance faculty in 1985. Her choreography has appeared in musical theatre, opera, and modern dance productions throughout Utah. Marilyn is currently co-directing *The Dancers' Company.*

About the Company: As the most widely toured university based modern dance company in the United States, *The Dancers' Company* entertains as well as seeks to stimulate and expand the audience's artistic scope. The company provides an understanding of the basic elements of dance and presents dance as an art form through performance. The variety of expressive dance styles appeals to people with or without an understanding of art. *The Dancers' Company* is composed of outstanding performers who teach as well as do their own choreography. This year the company will delight audiences as they tour throughout Israel, Egypt, and Turkey.

ONCE UPON (1987)

Choreographer: Kathie Debenham

Composer: Haydn

Dancers: Pat Debenham, Roxanne Smith

Costume Design: Kathie Debenham

Lighting Design: Mark Williams

Program Notes: This work was originally choreographed for *Contemporary Danceworks*, a professional Utah Valley based company, with funding from the Utah Arts Council and the National Endowment for the Arts.

About the Choreographer: Kathie Debenham has taught at BYU since completing her master's degree here in 1976. She is co-artistic director of *Contemporary Danceworks*, a faculty member at the Meridian School teaching K-12, assistant director of the BYU Children's Dance Program, and an artist-teacher for the Utah Arts Council.

MY SISTER BESIDE (PREMIERE)

Choreographer: Lisa Arbon

Composer: Acoustic Alchemy
Dancers: Angella Adamson, Lisa Arbon, Peggy Caughey, Connie Foutz, Wendy Funk, Debbie Griggs, Lauralyn Koffard
Costume Design: Belinda Cheng and Kathleen Sheffield
Lighting Design: Mark Williams
About the Choreographer: Lisa Arbon, former member of *The Dancers' Company*, graduated from UCLA with a master's degree in choreography and performance. While in Los Angeles, she performed with two regional modern dance companies as well as *The UCLA Dance Company*. Currently, Lisa is a coordinator for BYU Student Life with one of her responsibilities being advisor for the BYU Cheer Squad.

EMPTY WINDOW, SILENT WIND (1979)

Choreographer: Les Ditson

Composer: M. Wiley
Dancer: Les Ditson
Musician: Mary Ditson
Costume Design: Les Ditson
Lighting Design: Les Ditson
About the Choreographer: Les Ditson has a master's degree in dance from UCLA. He has toured internationally with the dance companies of Alwin Nikolais and Murray Louis, and received numerous grants for work in multi-media while directing his own *Great Chazy Dance Company*. Les joined the BYU faculty in 1982.

-INTERMISSION-

PICTURESQUE (PREMIRE)

Choreographer: Gigi Ballif Arrington

Composer: Beausoliel
Dancers: Rachel Abegg, Michelle Bell, Julie Crowley, Kathy Duke, Laura Kerr, Kelly McCormick, Gina Peterson, Rebecca Rousseau, Jadi Silcox
Costume Design: Kathie Debenham and Mary Jane Wadley
Lighting Design: Mark Williams
Program Notes: Based upon the vitality and freshness of traditional Cajun music, this piece is a celebration of our "melting pot" culture. Underneath the layers of nonsense, we're all just folks.
About the Choreographer: Gigi Ballif Arrington was a BYU dance faculty member from 1981 to 1984. Since then, she has lived in 3 different states and maintained her dance involvement by associating with four different universities and several dance companies. She joyfully returned to Utah last year and remains busy caring for her three children and dancing whenever she can. She is presently a member of *Contemporary Danceworks* and teaches for the BYU Children's Dance Program.

DOO WAH GIRLS (1988)

Choreographer: Greg Simione

Composer: Lennon/McCartney
Dancers: Julie Crowley, Kathy Duke, Connie Foutz, Laura Selin (Thursday and Saturday)
Lisa Brown, Belinda Cheng, Kelly Close, Shirlene Rojo (Friday)
Costume Design: Kathie Debenham; masks by Cassandra Christensen
Lighting Design: Mark Williams
About the Choreographer: Greg Simione received his B.A. in theatre from George Mason University in Fairfax, Virginia and his MFA in dance from the University of Utah. He is a former member of *Ririe-Woodbury Dance Company* and has also danced with the *Tandy Beal Dance Company* and *Utah Repertory Dance Theatre*. While with Tandy Beal, Greg performed in a series of improvisational concerts and in the PBS television special "Voice/Dance".

SAD CLOWN (1989)

Choreographer: Keith Johnson

Composer: Alex North, Ken Nordine with the Fred Katz Band
Dancer: Pat Debenham
Costume Design: Keith Johnson
Lighting Design: Mark Williams
Program Notes: This dance was originally choreographed for *Contemporary Danceworks*.
About the Choreographer: Keith Johnson is currently working towards his MFA in Dance at the University of Utah. He received his undergraduate degree from BYU where he performed with *The Dancers' Company* and received the Dee R. Winterton award for excellence in dance in 1986. He is currently in his 5th year as a member of *The Ririe-Woodbury Dance Company*.

AFRICAN NIGHTFALL (PREMIERE)

Choreographer: Caroline Prohosky

Composer: Rick Chitwood
Dancers: *The Dancers' Company*: Len Barnes, Jace Chan, Jennifer Dorius, Corrin Gleave, Jana Gordon, Lela Higginson, Laura Kerr, Amy Lives, Carrie Krough, Laura Pearce, Sean Riley, Dirk Roberts, Amber Treharne
Costume Design: Kathie Debenham and Caroline Prohosky
Lighting Design: Mark Williams
Program Notes: "Shadow must follow close behind because he has no eyes to see"--African saying
About the Choreographer: Caroline Prohosky, faculty member at BYU, graduated with her master's degree from UCLA. She directed her own dance company in Los Angeles. Twice her choreography has been honored at the American College Dance Festival adjudications. Caroline is currently co-directing *The Dancers' Company*.
About the Composer: Rick Chitwood is enjoying his fourth year as a faculty member at BYU. His varied background began in Wisconsin, followed by a move to Denver, Colorado, where he performed and composed. Rick has received composer grants from the Wisconsin Arts Council, Loretto Heights College, and BYU. Most recently, he was a pianist for the Sundance Institute's Dance/Film Laboratory and the *Twyla Tharp Dance Company*.

ACKNOWLEDGEMENTS

TECHNICAL DIRECTOR:	Joe White
LIGHTING DIRECTOR:	Mark Williams
SOUND DIRECTOR:	Troy Sales
STAGE MANAGER:	Doug Berstedt
PROMOTIONAL DIRECTORS:	Gary Hopkinson, Kathleen Sheffield
COSTUME DIRECTOR:	Kathie Debenham
COSTUME CONSTRUCTION:	Belinda Cheng, Cassandra Christensen, Kathie Debenham, Debonair Dance Wear, Kathleen Sheffield, Mary Jane Wadley
POSTER:	Kevin Wright
PROGRAM:	Kristin Pulsipher, Kevin Wright
MASTER TAPE:	Dave Neyman, Troy Sales

SPECIAL THANKS TO:

College of Physical Education
Clayne R. Jensen, Dean

Department of Dance
Phyllis C. Jacobson, Chairman

Modern Dance Division Administrator
Sara Lee Gibb

Dance in Concert 1990
Cathy Black, Director
Les Ditson, Assistant Director

The Modern Dance Division is a program of Brigham Young University, a non-profit organization. Revenue to cover operating expenses of this program is derived from charitable donations, admission fees, and student contributions.

Public contributions to Brigham Young University for the Modern Dance Division may be deductible for federal tax purposes as provided by law. For information regarding contributions to this program, contact the Department of Dance, 294 Richards Building, Brigham Young University, Provo, Utah, 84602.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, January 27, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Jolene Smith
piano

Student of Robert Smith

Prelude and Fugue in D Major, BWV 874 — Johann Sebastian Bach (1685-1750)

Sonata in E-flat Major, op. 7 — Ludwig van Beethoven (1770-1827)

Allegro molto e con brio
Largo, con gran espressione
Allegro
Rondo: Poco Allegretto e grazioso

INTERMISSION

Nocturne in D-flat Major, op. 27, no. 2 — Frédéric Chopin (1810-1849)

Etude in E Major, op. 10, no. 3 — Frédéric Chopin

Piano Concerto No. 3 in C Minor, op. 37 — Ludwig van Beethoven
Rondo: Allegro

Papillons, op. 2 — Robert Schumann (1810-1856)

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

THE KALICHSTEIN-LAREDO-ROBINSON TRIO

Joseph Kalichstein, *piano*
Jaime Laredo, *violin*
Sharon Robinson, *cello*

Wednesday, January 31, 1990 - 7:30 p.m.
Madsen Recital Hall

Trio in C Minor, op. 1, no. 3 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Andante cantabile con variazioni
Menuetto: Quasi Allegro
Finale: Prestissimo

Trio for Violin, Cello and Piano — Rebecca Clarke (1886-1979)

Moderato ma appassionato
Andante molto semplice
Allegro vigoroso

INTERMISSION

Piano Trio No. 2, in C Major, op. 87 — Johannes Brahms (1833-1897)

Allegro
Allegro con molto
Scherzo: Presto
Finale: Allegro giocoso

The Kalichstein-Laredo-Robinson Trio is comprised of three internationally acclaimed artists who take time from their active solo careers to perform the great literature for piano trio. Individually, these artists have been heard with the world's greatest orchestras and conductors. Together, pianist Joseph Kalichstein, violinist Jaime Laredo and cellist Sharon Robinson offer a rare combination of virtuosity, musicianship and joy of collaboration. They rank in the highest echelon of chamber music performers, and have garnered success upon success with audiences throughout the U.S. and Europe. They are, in the words of John Rockwell of the New York Times, "one of the best blended, most sensitive and intelligent piano trios in the world today."

The idea of a Kalichstein-Laredo-Robinson Trio was born backstage at a Mostly Mozart concert in New York in 1976. The three had previously collaborated in New York's "Chamber Music at the Y" series, and Laredo and Robinson had met through chamber music at Marlboro years before. Although they would have to borrow weeks from their solo engagement periods, each artist felt that the pleasure derived from performing together in trios more

than made up for the loss of time. Soon their debut was scheduled - at the inauguration of President Carter at the White House in January, 1977. Public reaction was overwhelming, and their first New York concert together later that year confirmed all expectation: "At rare intervals, some fortunate grouping turns out to have all the ingredients in the proper proportions and we see the birth of a Budapest, a Juilliard, a Guarneri, a Beaux Arts. Another of these chancy experiments has resulted in the formation of The Kalichstein-Laredo-Robinson Trio." (Donal Henahan in the New York Times)

Since then, the Kalichstein-Laredo-Robinson Trio has performed regulary in the U.S. at major music centers, including New York, Chicago, Boston, Washington D.C., Los Angeles and San Franicisco; at summer festivals, including Tanglewood, Ravinia, Caramoor, and Mostly Mozart; and for chamber music series and universities across the country. Originally scheduled for just two touring periods per season, the Trio now performs three fully sold-out tours each year.

Joseph Kalichstein

Born in Tel Aviv in 1946, Kalichstein came to New York at the age of sixteen to study with Edward Steuermann and Ilona Kabos at the Juilliard School. His acclaimed New York recital debut was followed by an invitation from Leonard Bernstein to appear on CBS television with the New York Philharmonic in a special Beethoven program, as well as his first recording - a Bartok/Prokofiev album for Vanguard. A compact disc featuring both Mendelssohn piano concertos will be released on the Nimbus Label this season.

Kalichstein's concert and recital appearances have taken him to the great concert halls of New York, Baltimore, Boston, Cleveland, Chicago, Philadelphia, Berlin, London, Amsterdam, Brussels, Vienna, and Salzburg, as well as such wide-ranging places as Australia, Helsinki, Japan, Central America and his native Israel. He has appeared with such conductors as Barenboim, Boulez. Comissiona, De Waart, Dorati, Leinsdorf, Mehta, Previn and Slatkin. Recently, Kalichstein delighted New York audiences with two appearances at Carnegie Hall - in his highly acclaimed recital debut in an all-Schubert program, and with the Cleveland Orchestra and Erich Leinsdorf.

Jaime Laredo

Born in Cochambamba, Bolivia, Jaime Laredo made his orchestral debut at the age of eleven with the San Francisco Symphony, inspiring one critic to write: "In the 1920's it was Yehudi Menuhin; in the 1930's it was Isaac Stern; and last night it was Jaime Laredo." His education was enhanced greatly by Josef Gingold, a former concertmaster of the Cleveland Orchestra; the late Ivan Galamian of the Curtis Institute of Music; and conductor George Szell, with whom Laredo had private coachings.

At the age of 18, Laredo won the coveted Queen Elisabeth of Brussels Competition, and has since been engaged and re-engaged by all of America's major orchestras, including Boston, Chicago, Cleveland, New York, Philadelphia, among others, with such conductors as Barenboim, Mehta, Ormandy, Stokowski and Szell.

As Artistic Director of Chamber Music at the Y, Laredo has created an important forum for chamber music performances with a devoted following among New York audiences, A principal figure at the Marlboro Music Festival for many years, he has also participated in such festivals as Tanglewood, Ravinia, Mostly Mozart, Hollywood Bowl, as well as in Athens, Israel, Vienna and Lucerne.

Sharon Robinson

As winner of the Avery Fisher Recital Award, Robinson made an acclaimed solo appearance on Lincoln Center's "Great Performers" series, where she gave the world premiere of Ned Rorem's "After Reading Shakespeare", a work written for her which she also performed on the nationally-televised Dick Cavett Show. She has been heard in recital throughout Europe, as well as in virtually every major U.S. city. In New York City alone, she numbered 32 orchestral, chamber music and solo recitals during one recent season. Equally impressive are her festival engagements, which have included Spoleto, Mostly Mozart, London's South Bank, Madeira, Granada and Edinburgh.

Renowned for her chamber music performances, Robinson has performed with such artists as Rudolf Serkin and Alexander Schneider at the Marlboro Music Festival, and appears regularly with many celebrated musicians, including Rudolf Firkusny, Pinchas Zukerman, Itzhak Perlman, Eugene Istomin, Jean Pierre Rampal and the Guarneri String Quartet.

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

UTAH SYMPHONY

Utah Symphony Music Director
Joseph Silverstein

Veronica Jochum
piano

Thursday, February 1, 1990 - 7:30 p.m.
deJong Concert Hall

Academic Festival Overture, op. 80 — Johannes Brahms (1833-1897)

Piano Concerto in A Minor, op. 7 — Clara Schumann (1819-1896)

Allegro maestoso
Romanza
Finale

Veronica Jochum, *piano*

INTERMISSION

Introduction and Allegro appassionato for Piano and Orchestra, op. 92 — Robert Schumann (1810-1856)

Symphony No. 4 in D Minor, op. 120 — Robert Schumann

Ziemlich langsam--Lebhaft
Romanze: Ziemlich langsam
Scherzo: Lebhaft--Langsam--Lebhaft

Academic Festival Overture, op. 80
Johannes Brahms (1833-1897)

Composed in 1880.
Premiered on January 4, 1881 in Breslau, conducted by the composer.

Artis musicae severioris in Germania nunc princeps - "Now the leader in Germany of music of the more severe order" - read the lofty inscription of the honorary degree, honoris causa, conferred on Brahms by the University of Breslau on March 11, 1879. Brahms, not fond of pomp and public adulation, accepted the degree (he declined one from Cambridge University three years earlier - he refused to journey across salt water) but acknowledged it with only a simple postcard to Bernhard Scholz, whom he asked to convey his thanks to the faculty. After receiving this skimpy missive, Scholz, conductor of the local orchestra and nominator of Brahms for the degree, wrote back that protocol required the recipient to provide something more substantial, a "Doktor-Symphonie," perhaps, or "at least a solemn song." Brahms promised to compose an appropriate piece and bring it to Breslau the following year, when he would join the academicians in "doctoral beer and skittles."

Brahms repaired to Bad Ischl in the lovely Salzkammergut, east of Salzburg, for the first of many summers in 1880. There he worked on the piece for Breslau: "a very jolly potpourri of students' songs," he called the new Academic Festival Overture. (The somber Tragic Overture was composed at the same time, Brahms stated, to serve as an emotional balance to the joyful Academic Festival.) When Scholz discovered Brahms was preparing to serve up a medley of student drinking songs to the learned faculty at an august University ceremony, he asked the composer if this could be true. Never one to deny his innate curmudgeonly nature, Brahms shot back, "Yes, indeed!" On January 4, 1881, almost two years after the awarding of his degree, Doctor(!) Brahms displayed for the first time his sparkling Academic Festival Overture to the Rector, Senate and members of the Philosophical Faculty of Breslau University.

Brahms, who was not a university man, first became acquainted with the traditional students songs when he visited his friend the violinist Joseph Joachim in Göttingen in 1853. The four melodies that he chose for the Academic Festival were known to all German students; "Gaudeamus Igitur," basis of the Overture's majestic coda, is the most famous. Even with the use of these unsophisticated campus ditties, however, the work is still solidly structured and emotionally rich, a fine example of Brahms' masterful techniques of orchestration, counterpoint and thematic manipulation.

Concerto for Piano and Orchestra in A Minor, op. 7
Clara Schumann (1819-1896)

Composed in 1833-1835.
Premiered on November 9, 1935 in Leipzig, conducted by Felix Mendelssohn with the composer as soloist.

Though Clara Schumann achieved her fame as a pianist, she also showed considerable talent as a composer, producing a piano concerto between 1833 and 1835 (a one-movement concertino sketched in 1847 as a birthday gift for Robert was never completed), a piano trio, Three Romances for violin and piano, some two dozen songs, and twenty pieces for solo piano. (Clara's music also provides a fascinating societal glimpse into the mores of Biedermeier Germany. Though she was one of the most talented and ambitious women of her time, her attitude toward composition, which she confided to her diary in 1839, was indicative of the constraints placed upon women in the 19th century: "I once thought that I possessed creative talent, but I have given up this idea; a woman must not desire to compose - no one has been able to do it, and why should I expect to? It would be arrogance, although, indeed, my father led me into it in earlier days.") Her most ambitious work, the Piano Concerto in A Minor, was completed at a crucial juncture in her relationship with Robert. Though begun in January 1833, when she was thirteen (!), it was not finished until the autumn of 1835. Schumann praised the new piece enthusiastically in the Neue Zeitschrift für Musik, the journal he had founded the year before, and, living then on his own, came to express his delight in person to the work's composer, under the stern regard, of course, of Papa Wieck. As she lighted his way to the door for his departure, he turned, and kissed her for the first time. "I thought I would faint," Clara told him years later. "The lamp nearly dropped from my hand."

It was that encounter that stirred Friedrich into confrontation with his daughter and her suitor. Though the Concerto recieved only modest praise beyond that from Schumann when it was unveiled to the conservative Leipzig audience, it was published in Leipzig, Paris and Hamburg the following year (with a dedication to the composer Louis Spohr, a long-time admirer of the girl's talent), and performed by Clara on several occasions during her subsequent tours, always with good success.

Clara originally conceived the Concerto as a one-movement Concertsatz, composed between January and November 1833; on November 22nd, she noted in her diary, I have finished my Concerto [movement], and Schumann will orchestrate it so that I can play it at my concert." The notation "Concertsatz by Clara, my instrumentation" appears in Robert's hand on the first page of extant score. She played this single movement, which became the Concerto's finale, in Leipzig on May 5, 1834. The opening Allegro and the Romanze were added in 1835, though the nature of Robert's participation in their completions, if any, is unknown. Clara premiered her Concerto at the Leipzig Gewandhaus on November 9, 1835; Mendelssohn conducted. The program was also significant in that it marked the first appearance of a work by the city's greatest musical figure, Johann Sebastian Bach, on the Gewandhaus series (which was established in 1781 and had given over 2,000 concerts by 1835), when Clara, Mendelssohn and Louis Rackermann played the Concerto for Three Claviers in D Minor (BWV 1063). Clara rounded out the evening with Mendelssohn's Capriccio Brilliant for Piano and Orchestra (op. 22), about which that composer reported to his sister, Fanny, that she "played like a little demon."

Clara Schumann's Concerto is not just a biographical and historical curiosity, but a handsome work of considerable achievement and feeling. Its writing for piano is both challenging and characteristic, its integrated form presages aspects of her husband's Piano Concerto (composed, as was Clara's Concerto, in two bursts of creative activity, during 1841 and 1845), and its harmony is of remarkable sophistication and invention. The first movement opens with an orchestral introduction launched by a rising motive, which is answered by two complementary upward-moving, scalar phrases from the soloist. The music proceeds as the exposition of a traditional sonata form, with the piano providing a contrasting theme in octaves above an arpeggiated accompaniment. Just as the movement begins what would be its development section, however, it slips into a brief transitional passage, which leads directly to the slow movement. The Romanze melody, entrusted to the solo cello, gives way to a short, mysterious bridge into the finale, a movement based on the first of the earlier introduction motives spun into an invigorating rondo theme. "Up until the Concerto, Clara had written only miniatures," noted Nancy B. Reich in her recent biography of the composer. "The boldness and maturity of this work are unexpected; the listener is taken aback by the sweep of Clara Wieck's conception and the skillful manner in which she handles material on a large scale."

Introduction and Allegro appassionato
for Piano and Orchestra, op. 92
Robert Schumann (1810-1856)

Composed in 1849.
Premiered on February 14, 1850 in Leipzig, with Clara Schumann as soloist.

On May 3, 1849, insurrection broke out in Dresden. Richard Wagner was one of the leaders of the rebellion, but Schumann, though he admired Wagner the musician, was not about to join with Wagner the politician. Schumann fled to the country with his wife Clara and their oldest daughter. This turmoil was difficult for Schumann, who not only suffered repeated bouts of melancholia during that time, but was also grieving over the recent deaths of his brother Karl and his friend and champion Felix Mendelssohn. The rebellion was soon quelled, and Schumann was able to return to Dresden. He found the town full of Prussian soldiers ("Oh, shame! After shooting harmless citizens, now they demand food and drink," he complained), but was quickly able to resume composing. His inspiration, temporarily checked by events, started once again to flow, and the closing months of 1849 were among his most productive. In addition to many piano works and choral compositions, he finished large parts of the Scenes from Goethe's "Faust" as well as this lovely Introduction and Allegro appassionato for Piano and Orchestra.

The Introduction and Allegro appassionato was sketched between September 18th and 20th, and finished in score only six days later. Clara, one of the greatest pianists of her day, began to study the work immediately, and gave the premiere on February 14, 1850 in the Leipzig Gewandhaus. Unfortunately, her illness that evening hindered her usually masterful touch, and the performance was not a success. The composition fared better at its next hearing, a benefit performance for Schumann. Clara was again at the keyboard and the composer conducted in a festival concert of the Allgemeiner Deutscher Musikverein in Düsseldorf on March 13th.

It is unfortunate that the Introduction and Allegro appassionato, "a beautiful concert piece" according to Clara, is seldom performed. This score is filled with the wonderful Romantic emotion that characterizes Schumann's music at its best, "one of his happiest and most inventive pieces," wrote Donald Tovey. As in the Piano Concerto, virtuosity is here subservient to poetic feeling. Schumann's aphorism of 1833 applies perfectly to the style of the Introduction and Allegro appassionato of 1849: "We have learned to express the more delicate nuances by penetrating more deeply into the mysteries of harmony." The work magically balances the warmest sentiments of the heart and the formal needs of the musical structure.

The atmospheric introduction opens a world of twilit tenderness. Its beautiful scoring and breathtakingly pretty theme easily stand comparison with the loveliest pages of the Piano Concerto. The tempo quickens to begin the main body of this single-movement work. The march-like character of the first theme lends this initial section of the sonata form a strong, dramatic power. Gentler emotions return to the music with the second theme, which is ushered in and seems to grow from the pastoral melody of the Introduction. The finely wrought development section further explores these moods of drama and tenderness. The two themes, one martial, one mild, are heard again in the recapitulation, before a vigorous coda closes this masterful composition.

In his study of Schumann's music, M. Lindsey wrote, "The neglect of this work is not easy to understand, for it is full of fresh poetic touches and worthy of a high role. . . It is an attractive work in Schumann's most inspired vein, overflowing with original themes and personal imaginative touches; it deserves every bit as much attention as is given to the more famous Piano Concerto."

Symphony No. 4 in D Minor, op. 120
Robert Schumann (1810-1856)

Composed in 1841; revised in 1851.
Premiered on December 6, 1841 in Leipzig, conducted by Ferdinand David.

"I often feel tempted to crush my piano - it is too narrow for my thoughts," wrote Schumann in 1839 to Heinrich Dorn, his former composition teacher. "I really have very little practice in orchestral music now; still, I hope to master it." To that time (Schumann turned thirty that summer), he had produced only songs and small-scale works for solo piano, with the exception of an abandoned symphony of 1832. Within a year of his words to Professor Dorn, Schumann received strong encouragement from three sources to act on his ambition to launch into the grander genres of music. First, the redoubtable Franz Liszt had taken up Schumann's piano works, especially the brilliant Carnaval, and convinced his young colleague that he was capable of bigger things. Liszt fired off several letters in 1838 and 1839 encouraging Schumann to forge ahead, even offering to arrange performances and seek out a publisher for him. Liszt was the brightest star in the European musical firmament at the time, and Schumann could hardly help but be swayed by his advice. As the second impetus toward undertaking an orchestral work, Schumann had discovered the wondrous Symphony No. 9 in C Major of Franz Schubert among the papers of the late composer's brother in 1839. Schumann was ecstatic over his find, and he talked Mendelssohn into conducting the Leipzig Gewandhaus Orchestra in a performance of the work. Schumann called the Symphony "heavenly," and saw it as a masterful solution to the problem of infusing Classical form with the impetuous spirit of Romanticism, something after which he had striven for years.

Schumann's third source of encouragement was his beloved wife, Clara. Their long hoped-for marriage finally took place in September 1840, and Clara, one of the greatest musicians and pianists of the century, was soon coaxing her new husband to begin his symphony. Her urging had an almost immediate effect. 1841 was a year of almost unmatched creativity for Schumann, during which he wrote not one, but two symphonies, the first movement of what became his Piano Concerto, a hybrid orchestral work called Overture, Scherzo and Finale (op. 52) and sketches for a C minor symphony which was never completed. He began the D Minor Symphony in May, as soon as he finished the one in B-flat Major (No. 1, "Spring"), and was able to present the manuscript as a gift to Clara for her birthday on September 13, 1841, also the day on which their first child was baptised. Schumann felt unsure of the orchestration of the new Symphony because of his limited background in writing for instruments, however, and, after hearing a trial performance of the work in December, he decided not to publish it. The score went into his desk drawer, where it lay untouched for a decade.

In 1851, after he had written two more symphonies (hence, this D Minor Symphony became known as "Number 4" though it was the second he composed), Schumann undertook a revision of the score. He excised some passages and changed the orchestration by heavily reinforcing many of the lines. Because of the interrelationships of the movements, he toyed for a while with the title "Symphonic Fantasy," but settled instead on calling the first published version Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement. He wanted to indicate by his cumbersome title that this composition was a new approach to the problem of form, in which several moods or movements were collected into one long, single arch of music. He insisted that there be only momentary pauses between movements, and he even connected the third movement directly to the finale, as had Beethoven in his Fifth Symphony. Schumann strengthened the relationships among the movements by transforming in each a "motto" phrase heard at the outset of the Symphony, as well as interchanging some thematic material among the movements. The specifics of the structure make a fascinating study in the adaptation of Classical forms to Romantic expressive needs.

The Introduction is somber and slow-moving, with the "motto" (a half-dozen scale notes turning around a central pitch) presented immediately in the second violins. The tempo quickens and the Allegro begins with a bounding theme for violins and high woodwinds which encompasses the "motto." The movement continues, passionate and eloquent, with the bounding main theme almost constantly in evidence. Hardly before it has begun, the recapitulation is abruptly truncated to make way for the wistful Romanze, a haunting tune sung by the oboe. Following a lovely, limpid section marked by shimmering triplet figures in the solo violin, the oboe melody returns briefly but stops on an inconclusive harmony which resolves only as the tempestuous Scherzo begins. The gentle Trio recalls the Romanze. With no break, the hushed expectancy which began the Symphony returns, and here serves to usher in the Finale. The bounding main theme of the opening movement reappears, as do other musical ideas previously encountered. There is an invigorating rhythmic energy about this closing movement that carries forward the music and gives the sense of arrival, as though the Finale were the goal of all that had preceded it. (It is, of course.) As if the exuberant mood that begins this movement were insufficient to cap the structure, Schumann twice increases the tempo in the closing pages to provide a thrilling final climax to this grand Symphony.

In summarizing this beautiful work by the most romantic of all composers, Hans Gal wrote, "It is music of irresistible momentum, a marvelous union of continuous improvisation and close construction, and its four movements, linked by thematic threads, are in ideal balance and magnificently contrasted."

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 2, 1990 - 7:30 p.m.
Provo Tabernacle

UNIVERSITY ENSEMBLE SERIES

WINTER CHOIRFEST

I

No di voi non vo fidarmi	George Frideric Handel (1685-1759)
Ave Maria	Gustav Holst (1874-1934)
An Immorality	Aaron Copland (1900-)
Barbara Allen	Arr. Ron Nelson
Hello Girls	Arr. Lloyd Pfautsch

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Jean Simons, *director*

II

Gloria, op. 52	William Mathias (1934-)
Parley Belnap, *organ*	
Ave Maria	Franz Biebl (1906-)
Flight of the Bumble-Bee	Nikolai Rimsky-Korsakov Arr. Harvey Enders
David Kern, *flute*	
Three Popular Arrangements	Arr. Steve Zegree
Bop Til You Drop	
Up the Ladder to the Roof	
(Na Na Hey Hey) Kiss Him Goodbye	

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *director*

III

Psalm 117: O Praise the Lord, All Ye Nations	Halsey Stevens (1908-1988)
I Will Be As the Dew	Knut Nystedt (1915-)
Three Contemporary Mood Pieces	
Loveliest of Trees	John Chorbajian (1936-)
Te vigilans oculis	William Hawley (1950-)
Epitaph for Moonlight	R. Murray Schafer (1933-)
Witness	Jack Holloran
The Battle of Jericho	Gerald E. Brown
Song for the Mira	Arr. Stuart Calvert
I Got Rhythm	George Gershwin (1898-1937)

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *director*

IV

Alleluia (Processional)	David Hurd
The Garment of Praise, from *Requiem*	Randall Thompson (1899-1984)
Two Mountain Tunes	Arr. Mack Wilberg
I'm Goin' Away	
Old Joe Clark	
O Happy Day! (Four Spirituals)	Arr. Mark Hayes

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 3, 1990 - 6:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Elise Silver
piano

Student of Paul C. Polei

Sonata in A-flat Major, Hob. XVI/43 Moderato Menuetto Rondo: presto	Franz Joseph Haydn (1732-1809)
Impromptu in A-flat Major, op. 29	Frederic Chopin (1810-1849)
Nocturne in A-flat Major, ("Liebestraum")	Franz Liszt (1811-1886)
The Prophet Bird, op. 82, no. 7	Robert Schumann (1810-1856)
Valse Caprice	Anton Rubenstein (1829-1894)

INTERMISSION

Tambourin	Jean Philippe Rameau (1683-1764)
Toccata	Francis Poulenc (1899-1963)
Rhapsody in C Major, op. 11, no. 3	Ernst von Dohnanyi (1877-1960)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 7, 1990 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Gardens in the rain — Debussy

Sonata in E-flat Minor, op. 26 (Fuga) — Barber
James Margetts, *piano*

Four Duets — J. S. Bach

Sonata No. 1 in F Minor, op. 1 — Sergey Prokofiev
Natasha Olsen, *piano*

Sonata in D Major, K. 492 — Domenico Scarlatti

Sonata in B-flat Major, K. 545 — Domenico Scarlatti

Le plus que lente — Claude Debussy

La terrasse des audiences du clair de lune, from, *Preludes* — Claude Debussy
Brenda Robinson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 7, 1990 - 7:30 p.m.
Madsen Recital Hall

SENIOR COMPOSITION RECITAL

Alan E. Williams

Piano Variations (1989) — Alan Williams (1965-)

Alan Williams, *piano*

No. 3 (1989) — Alan Williams

Rob Talbot, *flute*; Michael Hicks, *guitar*;
Jim Hardy, *cello*

3 Hebrew Poems (1988) — Alan Williams

Handfuls of Wind
Sunflower
Beyond Imagination

Marie-Adele Black, *soprano*
Micheal Babbitt, *piano*

Perpetuum (1990) — Alan Williams

Tape

Quinate (1989) — Alan Williams

Allegro con moto
Adagio
Moderato
Lento
Presto

David Cardon, *flute*; Charis Duke, *oboe*;
Barbara West, *clarinet*; Chris Smith, *bassoon*;
Julie Thompson, *horn*

Contrast for Chamber Orchestra (1988) Alan Williams

Rob Talbot, *flute*
Charis Duke, *oboe*
Barbara West, *clarinet*
Chris Smith, *bassoon*
Julie Thompson, *horn*
Cliff Orman, *trumpet*
Eddie Carr, *trumpet*
Bryce Mecham, *trombone*
Michael Babbitt, *piano*
Paula, *violin*
Susan Midgley, *violin*
Joël Belgique, *viola*
Jim Hardy, *cello*
Darin Howell, *bass*
Jim Jackson, *percussion*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 13, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Roger Drinkall-Dian Baker Duo
cello and piano

Adagio & Allegro — Luigi Boccherini (1743-1805)

Sonata in F Major, op. 99 — Johannes Brahms (1833-1897)

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

PAUSE

Fantasy Dialogues — Merrill Bradshaw (1929-)

(Written for the Drinkall-Baker Duo, 1989)

Sonata, op. 4 — Zoltán Kodály (1882-1967)

Fantasia-Adagio di molto
Allegro con spirito

Sonata in D Minor — Claude Debussy (1862-1918)

Prologue
Sérénade et Finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 14, 1990 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Sonata in C Major, op. 2, no. 3 — Ludwig van Beethoven

Ondine, from *Gaspard de la nuit* — Maurice Ravel
Marshall Davies, *piano*

Eight Preludes: V and VIII — Frank Martin
Natasha Olsen, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 14, 1990 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Marianne Cutchins
flute

Student of Elaine Jorgensen

Assisted by:
Janice Pyper, *piano*
Kim Bachelder, *flute*
Lynette Leavitt, *flute*
Nicole Pinnell, *cello*

Carnival of Venice, op. 14 — P. A. Genin

Danse de la chèvre — Arthur Honegger (1892-1955)

Grand Trio in B Minor, op. 90 — Friedrich Kuhlau (1786-1832)

Scherzo: Allegro molto
Finale: Allegro poco agitato

Sonata in G Major (Hamburg) — Carl Philip Emanuel Bach (1714-1788)

Allegretto
Rondo: Presto

Concerto for Flute — Gordon Jacob (1895-1986)

Moderato con moto
Andante--Allegretto
Poco adagio ed espressivo
Finale: Allegro molto quasi Presto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 15, 1990 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST SERIES

Primrose Memorial Concert

Patricia McCarty
viola

Ellen Weckler
piano

Urizen (1982) — John Hawkins (1949-)

Chaconne — Johann Sebastian Bach (1685-1750)

Sonata (1919) — Rebecca Clarke (1886-1979)

Impetuoso
Vivace
Adagio--Agitato

INTERMISSION

Aria (Cantilena) from "Bachiana Brasileira no. 5" — Villa-Lobos--Primrose (1887-1959)

Sonata in F Minor, op. 120, no. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Maria, a West Side Story Paraphrase — Leonard Bernstein--Rosen (1918-)

This concert is supported in part by a grant from the
National Endowment for the Arts

British composer John Hawkins was born in 1949 and studied with Malcolm Williamson and Elisabeth Lutyens. His works have been broadcast by the BBC, and current commissions include a short opera and a piece for narrator and choir. *Urizen* was inspired by the poem of the same title by William Blake, a quotation from which appears below:

Urizen

What demon
hath form'd this abominable void,
This soul-shudd'ring vacuum? Some said,
"It is Urizen." But unknown, abstracted,
Brooding secret, The dark power hid.

During the first two decades of this century Rebecca Clarke was acknowledged as one of the finest violists of the day and a composer of rare distinction. Her chamber music partners included Schnabel, Casals, Thibaud, Rubinstein, Myra Hess and George Szell. Born in Harrow, England, in 1886, she studied with Sir Charles Stanford and was closely associated with Vaughan Williams. Although her father was an American and she lived in New York from the time of World War I until her death in 1979, her musical style is essentially English in its reflection of modality and folk tunes. Rebecca Clarke's Viola Sonata won second prize (to Ernest Bloch's Suite for Viola) in the 1919 competition sponsored by Elizabeth Sprague Coolidge at her Berkshire Festival in Pittsfield, Massachusetts.

Just as 19th Century composers Liszt, Sarasate and Ysaye wrote for the piano and violin concert fantasies based upon the popular tunes of the day, arranger and Boston Symphony Orchestra violinist Jerome Rosen has offered the viola a modern equivalent in his *Maria Paraphrase*. Each tune in this *West Side Story* is either about Maria or sung by her in the original setting.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

FACULTY CHAMBER CONCERT

Barbara Williams, *violin*
Roger Drinkall, *cello*
Darrel Stubbs, *oboe*
Glenn Williams, *bassoon*
Shirley Westwood, *soprano*
Dian Drinkall, *piano*
Elaine Jorgensen, *flute*
David Blackinton, *trumpet*

with

Brigham Young University Orchestra
Clyn Barrus, *director*

Tuesday, February 20, 1990
7:30 p.m.
Madsen Recital Hall

Sinfonia Concertante in B-flat Major, H. I:105 — Joseph Haydn (1732-1809)

Allegro
Andante
Allegro con spirito

Barbara Williams, *violin*; Roger Drinkall, *cello*; Darrel Stubbs, *oboe*; Glenn Williams, *bassoon*

Chants d'Auvergne — Joseph Canteloube (1879-1957)

Baïlèro
L'aïo dè Rotso
Brezairola
Malurous Qu'o Uno Fenno

Shirley Westwood, *soprano*; Dian Drinkall, *piano*; Elaine Jorgensen, *flute*; Darrel Stubbs, *oboe*; Glenn Williams, *bassoon*

PAUSE

Capricorn Concerto, op. 21 (1944) — Samuel Barber (1910-)

Allegro--Andante con moto (alternating)
Allegretto
Allegro con brio

Elaine Jorgensen, *flute*; Darrel Stubbs, *oboe*; David Blackinton, *trumpet*

Chants d'Auvergne

Baïlèro (Sheperd's Song of the Auvergne Hills)

Shepherd across the river, you don't seem to be afraid. Sing the Baïlèro (Indeed I am not, and you too sing the Baïlèro). Shepherd, the meadow is in bloom, come over here to sing the Baïlèro. (The grass is greener on this side. You come here, Baïlèro) Shepherd, the stream separates us and I can't cross it. Sing the Baïlèro. (Then I'll com and get you further down. Baïlèro).

L'aïo dè rotso (Spring water)

This spring water will be your death, little one. Don't drink clear water, little one. Take a gulp of good wine! When a girl gets married, little one, she should not be given clear water; she can make love much better after a drink of good wine!

L'Antouèno

When we go to the fair, ié! When we go to the fair, oh! We'll go together, l'Antoine. We'll buy a cow, ié! We'll buy a cow, oh! We'll buy her together, l'Antoine. But the cow shall be mine, ié! But the cow shall be mine, oh! The horns only for you, l'Antoine...The horns only for you!

Brezairola (Lullaby)

Sleep, come to us, sleep come now. Sleep come from wherever yu are. Sleep does not come, O poor little one! The baby does not slumber. Sleep, come to us, sleep come now. The child does not want to sleep. Sleep, sleep come to the child. Sleep come now. Oh, here it is, here it comes. And the child is falling asleep. Ah!

Malourous qu'o uno fenno (Unfortunate is he who has a wife)

Unfortunate is he who has a wife, unfortunate is he who doesn't have one. He who hasn't one, wants one; he who has one, doesn't want one. Tradera, laderi, derero, ladera, laderi dera! Fortunate is the woman who has the man she needs, but even more fortunate is she who hasn't ! Tradera. . .

BRIGHAM YOUNG UNIVERSITY ORCHESTRA

Clyn D. Barrus, *director*

First Violins
Mike Abramson
Blair Bateman
Kirstan Harris
Dionni Stone
Malinda Probst
Jennie Dutton

Second Violins
Amy Jacob
Peggy Jellinghausen
Alysn Rogerson
Ken Rogerson
Susan Midgely

Viola
Joël Belgique
Nancy Call
Claudine Bigelow
Lee Ann Morgan

Cello
Jim Hardy
Nicole Pinnell
Curtis Davis
Sandy Garrard

Bass
Darrin Howell
Jeffery Campbell

Flute
Deborah Gilchrist

Oboe
Charis Duke
Carrie Streeter

Bassoon
Chris Smith

Horns
Dana Roberts
Tara Farmer

Tympani
Jim Schouten

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 20, 1990 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Monika Rosborough
violoncello

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Student of Roger Drinkall

Assisted by Jim Margetts, *piano*

Fantasiestücke, op. 73 — Robert Schumann (1810-1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch, mit Feuer

Sonata No. 3 in A Major, op. 69 — Ludwig van Beethoven (1770-1827)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile--Allegro vivace

Sonata No. 1 in D Minor, op. 40 — Dmitry Shostakovich (1906-1975)

Allegro ma non troppo--Largo
Allegro
Largo
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 21, 1990 - 12:00 p.m.
Madsen Recital Hall

MUSIC AT MIDDAY

Vier Impromptus — Franz Schubert

Sherri Vandewiele Jensen, *piano*

Sonata in G Minor, op. 22 — Robert Schumann

Marshall Davies, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 21, 1990 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST SERIES

Tone Takahashi
flute

Assisted by:
Mack Wilberg, *piano*
and
Louisa Takahashi, *soprano*

Serenade, op. 35	Howard Hanson (1896-1981)
Rien ne peut calmer ma piene, from *Le Barbier de Séville* (1785)	Giovanni Paisiello (1740-1816)
Chant de Linos	André Jolivet (1905-1974)
Variations on "Non più mesta" from Rossini's *La Cenerentola*	Fryderyk Chopin (1810-1849)
Sonata in A Major	César Franck (1822-1890)

Allegretto ben moderato
Allegro
Recitativo-Fantasia: Ben moderato
Allegretto poco mosso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 22, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Shirley Westwood
soprano

Mack Wilberg
piano

Cinco canciones populares argentinas, op. 10 — Alberto Ginastera (1916-)

- Chacarera
- Triste
- Zamba
- Arrorró
- Gato

Violon [Fiançailles pour rire, Louise de Vilmorin]
Fleurs [Fiançailles pour rire, Louise de Vilmorin]
Il vole [Fiançailles pour rire, Louise de Vilmorin]
"C" [Deux poèmes, Louis Aragon]
Tu vois le feu du soir [Miroirs brûlants, Paul Eluard] — Francis Poulenc (1899-1963)

Three Poems of James Agee — Thomas Pasatieri (1945-)

- How Many Little Children Sleep?
- A Lullaby
- Sonnet

Canti della lontananza — Gian Carlo Menotti (1911-)

- Gli amanti impossibile
- Mattinata di neve
- Il settimo bicchiere di vino
- Lo spettro
- Dorme Pegaso
- La lettera
- Rassengazione

Chants d'Auvergne

Joseph Canteloube
(1879-1957)

Baïlèro
L'aïo dè rotso
L'Antouèno
Brezairola
Malourous qu'o uno fenno

assisting artists:
Elaine Jorgensen, *flute*; Darrel Stubbs, *oboe*;
Glenn Williams, *bassoon*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 23, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Andrew Unsworth
organ

Student of Parley Belnap

Voluntary in D Minor	John Stanley (1712-1786)
Basse de Cromorne, from *Suite du deuxieme ton*	Louis-Nicolas Clérambault (1676-1749)
Prelude and fugue in G Major, BWV 541	Johann Sebastian Bach (1685-1750)
Chorale in B Minor, from *Trois Chorales*	César Franck (1822-1890)
Fifteen Pieces, op. 18	Marcel Dupré (1886-1971)
Antiphon III	
Antiphon V	
Litanies	Jehan Alain (1911-1940)
Benedictus, op. 59, Band II	Max Reger (1873-1916)
Symphonie I, op. 14	Louis Vierne (1870-1937)
Allegro vivace	
Final	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 28, 1990 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Natasha Olsen
piano

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Student of Robert B. Smith

Preludes — Frank Martin (1890-1974)

V. Vivace
VIII. Vivace

Sonata in B-flat Minor, op. 35 — Frédéric Chopin (1810-1849)

Grave--Doppio movimento
Scherzo
Marche funebre
Finale: Presto

INTERMISSION

Four Duets, BWV 802-805 — Johann Sebastian Bach (1685-1750)

Sonata No. 1 in F Minor, op. 1 — Sergey Prokofiev (1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 1, 1990 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Michael Abramson
violin

In partial fulfillment of the requirements for the degree
Master of Music

Student of Harry Curby and Percy Kalt

Assisted by Teri Sue Allen, *piano and harpsichord*

Sonata No. 1 in B Minor, BWV 1014 — Johann Sebastian Bach (1685-1750)

Adagio
Allegro
Andante
Allegro

Sonata No. 3 in D Minor, op. 108 — Johannes Brahms (1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Sérénade mélancolique, op. 26 — Pyotr Il'yich Tchaikovsky (1840-1893)

Carmen Fantasy, op. 25 — Pablo de Sarasate (1844-1908)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 2, 1990 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

David A. Cardon
flute

Student of Elaine Jorgensen

Concerto for Flute--1st Movement — Michel Blavet (1700-1768)

Allegro

Carnaval of Venise for Flute and Piano, op. 14 — P.A. Genin

Sonata in C Major for Flute — Franz Benda (1709-1786)

Adagio
Allegro
Allegro

Sonata "Undine" for Flute and Piano, op. 167 — Carl Reinecke (1824-1910)

Allegro
Intermezzo: Allegro vivace--Andante tranquillo
Finale: Allegro molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 3, 1990 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Rebecca McMullin
flute

Student of Elaine Jorgensen

Assisted by:
April Tsukamoto, *flute*
Andrea Cottam, *flute*
Wei Wei Mao, *piano*

Trio in C Major, op. 87 — Ludwig van Beethoven (1770-1827)

Finale
Andrea Cottam, April Tsukamoto, Rebecca McMullin

Sonata for Flute and Piano — Francis Poulenc (1899-1963)

Allegro malinconico
Presto grazioso
Andrea Cottam, *flute*; Wei Wei Mao, *piano*

Duet for Two Flutes — Wilhelm Friedemann Bach (1710-1784)

Allegro ma non troppo
Rebecca McMullin, April Tsukamoto

Introduction and Variations on "Trockne Blumen" from *Die schöne Müllerin* — Franz Schubert (1797-1828)
April Tsukamoto, *flute*; Wei Wei Mao, *piano*

Flight of the Bumblebee — Nikolay Rimsky-Korsakov (1844-1908)
Andrea Cottam, Rebecca McMullin

INTERMISSION

Trois Pastorales — Henri Tomasi (1901-1971)

Bolivienne
Sicilienne
Andrea Cottam, April Tsukamoto, Rebecca McMullin

Flute Concerto — Jacques Ibert (1890-1962)

Allegro scherzando
Rebecca McMullin, *flute*; Wei Wei Mao, *piano*

Tarentelle pour deux flûtes — Jules Herman
April Tsukamoto, Andrea Cottam

Three Blind Mice — Carelton L. Colby
Andrea Cottam, April Tsukamoto, Rebecca McMullin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 6, 1990 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Paula Hansen Bergeson
violin, viola

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Student of Harry Curby and David Dalton

Assisted by:
Susan Hansen, *piano and harpsichord*
Dian Baker, *piano*
Michael Abramson, *violin*
Dionni Stone, *violin*
Nancy Call, *viola*
Jim Hardy, *cello*

Violin Sonata in G Major, op. 30, no. 3 — Ludwig van Beethoven (1770-1827)

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Susan Hansen, *piano*

Violin Sonata No. 1 in G Major, op. 78 — Johannes Brahms (1833-1897)

Vivace ma non troppo
Adagio
Allegro molto moderato

Dian Baker, *piano*

Concerto in G Major for Viola and Strings with Basso Continuo — Georg Philipp Telemann (1681-1767)

Largo
Allegro
Andante
Presto

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 7, 1990 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Concerto for Clarinet, op. 73 — C.M. von Weber
Allegro moderato
Diana Marble, *clarinet*

Sonata for Clarinet — F. Poulenc
Allegro tristamente
Mindy Gould, *clarinet*

Concerto for Clarinet in B-flat Major — C. Stamitz
Romanze
Rod McKinley, *clarinet*

Concerto for Clarinet, op. 107 — W.A. Mozart
Allegro moderato
Emily Lauritzen, *clarinet*

Concerto for Clarinet, op. 74 — C.M. von Weber
Polacca
Madeline Lebaron, *clarinet*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 7, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

WIND SYMPHONY
David P. Blackinton, *conductor*

The Cowboys — John Williams-Curnow

Variations on a Theme — Robert Schumann-Davis (1810-1856)

DB Long, *baritone saxophone*

Prism — Alan Williams

Piece of Mind — Dana Wilson

Thinking
Remembering
Feeling
Being

INTERMISSION

Americans We — Henry Fillmore (1881-1956)

Lerner and Loewe in Concert — Arr. Warren Barker

Gazebo Dances — John Corigliano (1938-)

Overture
Waltz
Adagio
Tarantella

WIND SYMPHONY PERSONNEL

Piccolo
Rebecca McMullin

Flute
Marianne Cutchins
Kim Bachelder
Angie Johnson
Kathleen King

Oboe
Deborah Goyack
Rachel Newell

Bassoon
Glenn B. Williams
Anna Detroit

Contra Bassoon
Chris Smith

E-flat Clarinet
Mindy Gould

B-flat Clarinet
Susan DeLoye
Lisa Hubbard
Madeline LeBaron
Emily Lauritzen
Desireé Johnson
Diana Marble
Wendy Tams
Valinda Dorny
Rod McKinlay
Karen Gammon
Kathy Gray
Grace Boekweg

Basset Horn
Kimberly Magee

Bass Clarinet
JoAnn Walker
Tom Barrowes

Contra-Bass Clarinet
DB Long

Alto Saxophone
Thomas Clark
Scott Egbert

Tenor Saxophone
Berin Stephens

Baritone Saxophone
Chad King

French Horn
Heidi Trefethen
Vincent Bates
Juli Thompson
Brenda Shumway

Cornet
Chris Taylor
Kevin Griggs
David Green
Philip Kersh
Rick Chase

Trumpet
Darren King
Jason Allen

Trombone
Steven Hendricks
Bret Cook
Lawrence Willis

Euphonium
John Fee
Brian Hunt

Tuba
Jim Eberhard
Tom Bills
Royce Burnett

Percussion
Bill Scott
Kerri Youngberg
Steve Cox
Ji-Hyoung Kim
Jim Steele

Piano
Deidre Rodman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 7, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Lawrence Green
guitar

Assisted by Ted Wight, *flute*

Madroños — Federico Moreno-Torroba (1891-1982)

Suite in G Major, BWV 1007 — Johann Sebastian Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Minuet I
- Minuet II
- Gigue

Sicilienne, from *Pelléas et Mélisande* — Gabriel Fauré (1845-1924)

The Fog is Lifting, from *Moderen*, op. 41 — Carl Nielsen (1865-1931)

Grand Sonata for Flute and Guitar, op. 85 — Mauro Giuliani (1781-1829)

- Allegro maestoso
- Andante molto sostenuto
- Scherzo: Vivace
- Allegretto espressivo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 7, 1990 - 9:00 p.m.
Madsen Recital Hall

SENIOR COMPOSITION RECITAL

Micheal Babbitt

Student of Michael Hicks and David Sargent

one and two — Micheal Babbitt (1965-)

Micheal Babbitt, *piano*
Macintosh Computer and Sound Module

Tarps — Micheal Babbitt

Julie Gaisford, *harp*

Camp I and II — Micheal Babbitt

Ruth Christensen, *soprano*
Kristi E. Monson, *soprano*
Marie-Adele Black, *alto*
Stephanie Wood, *alto*
Jim Siebert, *baritone*
Todd Queen, *baritone*

Bend — Micheal Babbitt

The Honors String Quartet
Mike Abramson, *violin I*
Dionni Stone, *violin II*
Joël Belgique, *viola*
Jim Hardy, *cello*

Quectonique — Micheal Babbitt

INEX — Micheal Babbitt

5 Participants

Repetend — Micheal Babbitt

The Brigham Young University Singers
Dr. Ronald Staheli, *director*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 8, 1990 - 6:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Robert Marsden
cello

Student of Roger Drinkall

Assisted by Diane Bastian, *piano*

Sonata in G Minor, op. 5, no. 2 — Ludwig van Beethoven (1770-1827)

Adagio sostenuto ed espressivo
Allegro molto più tosto presto
Rondo: Allegro

Sonata No. 5 in E Minor — Antonio Vivaldi (1678-1741)

Largo
Allegro con spirito
Largo (Tranquillo alla Siciliana)
Allegro

Sonata in A Minor, op. 36 — Edvard Grieg (1843-1907)

Andante molto tranquillo
Allegro agitato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 8, 1990 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Martha Powley
violin

Student of Barbara Williams

Assisted by William Atkinson, *piano*

Sonata for Violin and Piano in F Major, op. 24, no. 5, "Spring" — Ludwig van Beethoven (1770-1827)

Allegro
Adagio, molto espressivo
Scherzo
Rondo

Concerto for Violin — Aram Khachaturian (1903-1978)

Allegro con fermezza

Improvisation, op. 21, no. 1 — Dmitri Kabalevsky (1904-)

Consolation for Violin and Piano — Franz Liszt--Milstein (1811-1886)

Zigeunerweisen, op. 20, no. 1 — Pablo de Sarasate (1844-1908)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 9, 1990 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Kathleen King
flute

Student of Elaine Jorgensen

Assisted by:
Chad King, *saxophone*
Susanne Bashford, *piano*

Sonata in E Minor, BWV 1034 — Johann Sebastian Bach (1685-1750)

Adagio ma non troppo
Allegro
Andante
Allegro

Concerto in G Major — François Devienne (1759-1803)

Epitaphe de Jean Harlow, op. 164 — Charles Koechlin (1867-1950)

Fantaisie — Georges Hüe (1858-1948)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 9, 1990 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Julie Ann Marie Gaisford
harp

Student of Louise Pratt

Tema con variazioni	Georg Friedrich Handel--Zingel (1685-1759)
Sonata in B Minor, K. 27	Domenico Scarlatti (1685-1757)
Sonata in A Major, K. 113	Domenico Scarlatti-Mildonian
Fantaisie pour harpe sur un thème de J. Haydn, op. 31	Marcel Grandjany (1891-1975)

INTERMISSION

Quarks, from 15 Pieces for Harp	John Weinzweig (1913-)
Le jardin mouille pour la harpe	Jaques de la Presle
Fire Dance	David Watkins

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

March 9, 10, 11, and 14, 1990
Nelke Experimental Theatre
7:30 p.m.

3 Passionate Women

3 PASSIONATE WOMEN

THE CAST
(In order of appearance)

LA DIVINA
Text and Music by Thomas Pasatieri

	March 9, 13	March 10, 14
Haemon	Ross Bailey	Todd Queen
Cecily	Susan Facer	Amanda Bacak
Mme. Altina	Rebecca Pyper	Leslie McRae
Conductor	John Petersen	Andrew Powell

by arrangement with Theodore Presser Co.

SAVITRI
Text and Music by Gustav Holst

Savitri	Angela Drahos	Julie Mark
Satyavan	Brian Langford	Robert Baker
Death	Barry Goldberg	Robert Prosch

Chorus:

Laura Hall	Debbie Weseman
Shiela Christensen	Carolyne Jensen
Janelle Raynes	Jennifer Winters
Candee Nelson	Emily Wood

by arrangement with G. Schirmer, Inc.

WIDOW OF EPHESUS
Music by Michael Hurd
Text by Michael Hurd and David Hughes

Maid	Lenore Odekirk	Sarah Daniels
Soldier	Glenn Morrell	Jason Baldwin
Widow	Karen Early	Kristi Monson

by arrangement with Theodore Presser Co.

PRODUCTION STAFF

Stage Director	Neil Vanderpool
Musical Director/Producer	Clayne Robison
Coaches/Accompanists	Erika Smith
	Alyson Wright
	Marshall Davies
Asst. to Director/Properties	Angela Drahos
Costume Design	Kevin Gardner
Costumer	Norene Pollei
Make up and Wigs	Kara Tuckfield
Lighting Design	Lisa Wygant
Stage Manager	Doug Burstedt
Master Carpenter	Kurt Draper
Graphic Artist	Will Terry
Publicity	Christine Nokleby
	Bryce Mecham
	Marshiela Newell
Ticket Office	Audra Moncur
Photographer	Mark Philbrick
Sound and Recording Services	Jon Holloman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 10, 1990 - 6:00 p.m.
Madsen Recital Hall

BYU HORN SOLOISTS

Villanelle — Paul Dukas (1865-1935)

Blair Allen, *horn*; Wendi Peters, *piano*

Morceau de Concert — Camille Saint-Saëns (1835-1921)

Shirley Pryor, *horn*; Wendi Peters, *piano*

Concerto for Horn, op. 8 — Franz Strauss (1822-1905)

Allegro moderato

Vincent Bates, *horn*; Carolyn Oehler, *piano*

Trio for Piano, Violin and Horn, op. 40 — Johannes Brahms (1833-1897)

Finale: Allegro con brio

John Barrow, *horn*; Daphne Eller, *violin*; Elise Silver, *piano*

Concerto No. 2 in E-flat Major — Richard Strauss (1864-1949)

Rondo: Allegro molto

Tara Farmer, *horn*; Teri Sue Allen, *piano*

Concerto No. 1 in E-flat Major — Richard Strauss

Allegro

Juli Thompson, *horn*; Teri Sue Allen, *piano*

Concerto No. 2 in E-flat Major, K. 417 — Wolfgang Amadeus Mozart (1756-1791)

Allegro

Marcel Pusey, *horn*; Teri Sue Allen, *piano*

Concerto in E-flat Major — Francesco Antonio Rosetti (1750-1792)

Allegro moderato

Heidi Trefethen, *horn*; Teri Sue Allen, *piano*

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

Misha Dichter

Playing the Steinway and Son's
Landmark 500,000th Piano

Saturday, March 10, 1990 - 7:30 p.m.
deJong Concert Hall

Misha Dichter

Now in his third decade of a distinguished international career, Misha Dichter has established himself as one of the foremost pianists and musicians of our time. Renowned for his powerful musical vision and his keyboard mastery in the grand virtuoso tradition, Mr. Dichter's performances of music ranging from Mozart, Beethoven and Schubert to Liszt, Rachmaninoff and Bartók have made him a favorite of audiences around the world. He appears annually in recitals, with orchestras and in chamber music concerts in major music capitals on several continents.

In celebration of the 30th anniversary of his first public concert, which took place in Los Angeles with members of Bruno Walter's Columbia Symphony, Mr. Dichter will perform two Carnegie Hall recitals in 1990. The programs for these concerts have been chosen to illustrate two aspects of his musical interests and artistic temperament. In February, Mr. Dichter will play two comparatively introspective sonatas: Beethoven's Op. 111 and the Schubert B-flat Major, Op. Posthumus. The April program celebrates the Romantic virtuoso tradition--Bach/Busoni, Liszt and Rachmaninoff.

Mr. Dichter's engagements for the 1989-90 season also include a host of recital and orchestral appearances across the U.S. and in Europe, as well as duo-piano performances with Cipa Dichter. This past summer, he made his twenty-second consecutive annual appearance with the Chicago Symphony Orchestra at the Ravinia Festival, and performed as well with the National Symphony Orchestra at Wolf Trap and with the Philadelphia Orchestra at the Mann Music Center. He also returned to the Aspen Festival, where he celebrated his fifteenth anniversary.

Active as a chamber musician as well, Mr. Dichter has collaborated with most of the world's leading string quartets. At the 1989 Ravinia Festival, he participated in three chamber music programs with the Emerson Quartet, performing quintets and sonatas of Brahms, Rachmaninoff, Schubert, Schumann and Shostakovich. In July, 1990, Mr. Dichter will travel to Holland for a week of chamber music concerts and master classes with the Orlando Quartet.

Organ Prelude and Fugue in D Major, BWV 532	Johann Sebastian Bach--Busoni (1685-1750)
Vallée d'Obermann	Franz Liszt (1811-1886)
Valse oubliée, no. 2	
Funérailles	

INTERMISSION

15 Hungarian Peasant Songs	Béla Bartók (1881-1886)

Five Transcriptions by Sergei Rachmaninoff

Prelude, from Violin Partita in E Major	Johann Sebastian Bach
Gavotte, from Violin Partita in E Major	Johann Sebastian Bach
Scherzo, from *A Midsummer Night's Dream*	Felix Mendelssohn (1809-1847)
Liebesleid	Fritz Kreisler (1875-1962)
Leibesfreud	Kreisler

COLUMBIA ARTISTS MANAGEMENT INC.
Personal Direction: DAVID V. FOSTER
Associate: Michael Mushalla
165 West 57th Street, New York, NY 10019

Steinway

Philips Records

Mr. Dichter often performs with his wife, pianist Cipa Dichter, with whom he regularly appears in recital and with leading orchastras in the United States and Europe. They have brought to the concert stage many previously neglected works of the two-piano and piano-four-hand repertoire.

Mr. Dichter has made a number of highly acclaimed recordings for Philips Records. Included in his discography are the complete *Hungarian Rhapsodies* of Liszt, a composer whose major works he recorded over a ten-year period, as well as music of Beethoven, Brahms, Chopin, Mussorgsky, Schumann and Stravinsky.

Misha Dichter was born in Shanghai in 1945, his Polish parents having fled Europe at the outbreak of the war. When he was two years old, his family moved to Los Angeles, where he took his first piano lessons four years later. His principal teachers were Aube Tzerko, a student of Artur Schnabel, and at the Juilliard School, Rosina Lhevinne.

Mr. Dichter's international career was launched with his stunning triumph at the 1966 Tchaikovsky Competition in Moscow. Last season, he performed a sold-out recital at Carnegie Hall and participated in the opening night program of the 92nd Street Y's decade-long Schubertiade. He was also featured on national television as soloist with the Baltimore Symphony under conductor David Zinman on a live PBS New Year's Eve special.

An accomplished writer, Mr. Dichter has contributed many articles to leading publications such as The New York Times. He has been seen frequently on national television and was the subject of an hour-long television documentary that was broadcast in Europe. An avid tennis player and jogger, Mr. Dichter is also a talented sketch artist. His drawings, which have served as a sort of visual diary, have been exhibited in New York art galleries.

Mr. Dichter and his wife, Cipa, have two teen-age sons and live in New York City.

THE 500,000th STEINWAY PIANO

FACT SHEET

The 500,000th Steinway Piano:

is only the third specially designed piano commissioned by Steinway in its 135-year history. The other two, numbers 100,000 and 300,000, are on display in the Smithsonian Institution and the East Room of the White House respectively.

has an estimated value of in excess of $500,000, making it the most valuable piano ever made.

has a commemorative art case designed by America's premiere furniture designer and craftsman, Wendell Castle.

took twenty months to craft. This includes the standard 12 months needed to craft every Steinway grand and over 8 months to create the special art case.

is made out of rare East Indian ebony and dyed Swiss pear, and trimmed in bubinga wood with bits of brass and Gaboon ebony.

has the signature of every living Steinway Artist reflected in its design. The over 800 signatures were hand-engraved onto the piano.
can be described as sleek, formally-modern and beautiful.

was unveiled to the public for the first time on June 2, 1988 at Carnegie Hall.

will tour the world, including stops in the United States, Europe, and the Far East.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 10, 1990 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Robert Talbot
flute

Student of Elaine Jorgensen

Assisted by:
Diane Bastian, *piano*; Daniel Avila, *piano*

Fantaisie — Georges Hüe (1858-1948)

Acht Stucke — Paul Hindemith (1895-1963)

II - Scherzando
V - Sehr lebhaft
VI - Lied, leicht bewegt
VII - Rezitativ
VIII - Finale

Concerto in C Major, RV 443 — Antonio Vivaldi (1678-1741)

I - Allegro
III - Allegro molto

INTERMISSION

Serenade, op. 35 — Howard Hanson (1896-1981)

Concertino, op. 107 — Cécile Chaminade (1857-1944)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 10, 1990 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Ryan Murphy
piano

Student of Robert Smith

Prelude and Fugue in D Minor, BWV 851	Johann Sebastian Bach (1685-1750)
Sonata in D Minor, op. 31, no. 2	Ludwig van Beethoven (1770-1827)

Allegro
Adagio
Allegretto

INTERMISSION

Andante spianato and grande polonaise brillante, op. 22	Frédéric Chopin (1810-1849)
Etude in C-sharp Minor, op. 25, no. 7	Frédéric Chopin
Tocatta - Rag [Carnival Music]	George Rochberg (1918-)
Suggestion diabolique, op. 4, no. 4	Sergey Prokofiev (1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, March 12, 1990 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Nocturne in D-flat Major, op. 63 — Gabriel Fauré

Sonata in G Major, op. 31, no. 1 — Ludwig van Beethoven

Keiko Yano, *piano*

Transcendental Etude, no. 10, in F Minor — Franz Liszt

Sonata in A Major, op. posthumous — Franz Schubert

Allegretto

Carmen Hall, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, March 12, 1990 - 5:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Kenna Allen & Melissa Brady
soprani

Students of Louisa Takahashi

Assisted by Jill Gould, *piano*

Quando lo stral spezzai	Giovanni Paisiello (1740-1816)
Ah! Rammenta, o bella Irene Eterno amore e fé Me voglio fà 'na casa	Gaetano Donizetti (1749-1848)
Psyche	Emile Paladilhe (1844-1926)
Les papillons, op. 2, no. 3	Ernest Chausson (1855-1899)
Si mes vers avaient des ailes	Reynaldo Hahn (1875-1947)
Schelm, halt'fest! from *Der Freischütz*	Carl Maria von Weber (1786-1826)

INTERMISSION

Six poems by Emily Dickinson

It's all I have to bring today — Ernst Bacon (1898-)

Out of the morning
I'm nobody
The Grass — Vincent Persichetti (1915-1987)

This little rose — William Roy (1928-)

Heart! We will forget him — John Duke (1899-1984)

Abendsegen, from *Hänsel und Gretel* — Engelbert Humperdinck (1854-1921)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 13, 1990 - 6:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

JoEllen Turley
saxophone

Student of C. Raymond Smith

Assisted by Jennifer Duerden, *piano*

Sonata in E-flat Major, op. 120, no. 2 — Johannes Brahms--Rousseau (1833-1897)

- Allegro amabile
- Allegro appassionato
- Andante con moto--Allegro

Fantasia for Soprano Saxophone — Heitor Villa-Lobos (1887-1959)

- Animé
- Lent
- Très animé

Suite No. 1, BWV 1007 — Johann Sebastian Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Menuett
- Gigue

Concerto for Alto Saxophone, op. 26 — Paul Creston (1906-)

- Meditative
- Rhythmic

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 13, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

BRASSWORKS
Faculty Brass Quintet

David Blackinton, *trumpet*
Bret Jackson, *trumpet*
Gaylen Hatton, *horn*
Dan Bachelder, *trombone, euphonium*
Steve Call, *tuba, euphonium*

Five Miniatures — Robert Starer (1924-)

- Fanfare
- Air
- Canon
- Chaconne
- March

Music for Brass Instruments — Ingolf Dahl (1912-1970)

- Chorale Fantasy
- Intermezzo
- Fugue

INTERMISSION

American Images — Richard Roblee

- Early Days
- Blues
- Fiesta

Girations — Eugène Bozza (1905-)

Pas Redouble — Camille Saint-Saëns (1835-1921)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 13, 1990 - 9:00 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

FLUTE CHOIR
Elaine Jorgensen, *director*

Chaccone, from *The History of Dioclesian*	Henry Purcell--Pellerite (1659-1695)
Larghetto and Menuetto, from Divertimento, K. 439b	Wolfgang Amadeus Mozart--Guenther (1756-1791)
Andante, from Symphony No. 4 in A Major, "Italian"	Felix Mendelssohn--Rearick (1809-1847)
A Salute to Quantz Andante Vivace	C. Hugo Grimm (1890-)
Pavane pour une infante défunte	Maurice Ravel--Gearhart, Wilkins (1875-1937)
Aria for Flute Choir	Luigi Zaninelli--Pellerite (1932-)
Flute Flirtation	William J. Levi

FLUTE CHOIR MEMBERS

Melanie Morgan
Amy Tippets
Dawne Smith
Brenda Schroder
Gwen Priddis
Sherri Lundell
Kristy Lacey
Jennifer Brown
Michelle Billeter
Charlene Brown
Dana Allen
Tina Wells
Traci Beesley
Christin Holyoak
Becky Maughn
Becky Terry
Elaine Jorgensen (Director)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 14, 1990 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Variations on a Theme of Corelli, op. 42 — Sergey Rachmaninoff

Virginia Burton, *piano*

Intermezzi, op. 117, nos. 1 and 2 — Johannes Brahms

Becky Hainsworth, *piano*

Toccata in G Major — Johann Sebastian Bach

Allegro
Adagio
Allegro

Becky Hainsworth, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 14, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

SYMPHONIC BAND
BYU TROMBONE CHOIR
Daniel Bachelder, *Director*
Carl Dastrup, *Graduate Assistant*

Hail to the Spirit of Liberty — John Philip Sousa (1858-1932)

America, the Beautiful — Samuel Augustus Ward--Dragon (1847-1903)

Prelude and Rondo — David Holsinger

Elsa's Procession to the Cathedral — Richard Wagner--Cailliet (1813-1883)

SYMPHONIC BAND

Sonata — Giovanni Gabrieli--Brown (1557-1612)

La Chasse — N. Tscherephine--Harris

Suite for Trombones — Arthur Lauer

I
II
III
IV

BYU TROMBONE CHOIR

Highlights from *Return of the Jedi* — John Williams--Jennings
Carl Dastrup, *conductor*

Praise Jerusalem — Alfred Reed (1921-)

SYMPHONIC BAND

Symphonic Band Personnel

Flutes
Dede Andrus
Holly Shipley
Natalie Bishop
Nancy Curtis
Jennifer Williams
Kimberly Jensen
Kellie Pratt
Stefanie Draayer
Daun Campbell
Sharon Kirk

Clarinets
Brenda Taylor
Janel Barnett
Leslie Clifford
Jenny Barnes
Laura Wright
Jenny Evans
Allison Varga
Brian Bruner
Pamela Watt
Deborah Brown
Rebecca Tatum
Jennifer Shirley
Hank Belliston
(Eb Clarinet)

Oboe
Stacey Fugal

Bassoons
Kristen West
Rebecca Schmidt

Bass Clarinet
L. Lise Moyes
Shannon Parker
Tamara Schwarting

Alto Sax
Deborah Davenport
Joshua Rodriguez

Trumpets
Shane M. Chavez
Brad Bates
Scott Yetter
Michelle Beck

Coronets
*Timm Lyons
Jeremy Newville
Rick Marbury
Troy Forsberg
Ron Hahn
Laura Bean
John Medley
Gary Anderson
Jason Kehr

Tubas
David Smith
Jodi Landmeier
Deidre Walsh
Eric Pope
Curt Dousset

French Horns
Vicki Fisher
John Peterson
Kali Landmeier
Stephanie Loveland
Jerry Harward
Heather Gwilliam

Euphoniums
John McCleve
Johnny Hermanson
Shelby Brewer
Jeff Howarth
Michelle Nix

Trombones
Kent Leigh
Paul Shawcroft
Brent Jones
Dan Roth
Ellen Peters
Reid Morgan
Randy Peterman

Percussion
*Kevin Beals
Mark Flickinger
Kris Silvan
Shaanette Polk
Corey Simpson

* Assistants

Trombone Choir Personnel

Tenor Trombones
Bryce Mecham
Steven Hendricks
Bret Cook
Carl Hammer
John Fee
Bradley Wells
Scott Bergeson
Paul Shawcroft
Vincent Han
Jeff Haddock
Lyle A. Durland
Reid E. Morgan
Randy Peterman

Bass Trombones
Mike Roberts
Lawrence Willis
Brian Gibson

BRASS CHOIR

To Be Announced

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 14, 1990 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Adam Russell
tenor

I

Oh Fair to See, op. 13 — Gerald Finzi (1901-1956)

"I say I'll seek her"
Oh fair to see
As I lay in the early sun
Only the wanderer
To Joy
Harvest
Since we loved

II

Der Frühling, op. 6, no. 2 — Johannes Brahms (1833-1897)

Ständchen, op. 14, no. 7 — Johannes Brahms
Der Tod, das ist die kühle Nacht, op. 96, no. 1 — Johannes Brahms
Nicht mehr zu dir zu gehen, op. 32, no. 2 — Johannes Brahms
Wie bist du, meine Königin, op. 32, no. 9 — Johannes Brahms

III

Excerpts from *The Rake's Progress* — Igor Stravinsky (1882-1971)

Love, too frequently betrayed
Here I stand
Vary the song, O London change

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 15, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

FACULTY JAZZ QUARTET

Ray Smith, *woodwinds*
Steve Call, *keyboards & low brass*
Jeff Campbell, *bass*
Ron Brough, *drums, vibes & percussion*

Assisted by:
Brian Harker, *trumpet*
Greg Campbell, *drums*

Mr. P.C.	John Coltrane
After You've Gone	Creamer/Layton
Infant Eyes	Wayne Shorter
Xango' - Bahiana	Randy Masters
Blue Monk	Thelonious Monk
Pensativa	Claire Fischer
Times Like These	Makoto Ozone
What Is This Thing Called Love?	Cole Porter
Giant Steps	John Coltrane

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 16, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

I

Alleluia (Processional) — David Hurd

All That Hath Life and Breath, Praise Ye the Lord — Réne Clausen (1953-)

Martha Glissmeyer, *soprano*

II

Agnus Dei, from *Mass for Five Voices* — William Byrd (1543-1623)

Lobet den Herrn, alle Heiden, BWV 230 — Johann Sebastian Bach (1685-1750)

Neil Harmon, *organ*; Eric Jones, *bass*

III

Two Russian Choruses

Lord, to Thee and Thou Art Holy, from *The Liturgy of St. Chrysostom*, op. 31 — Sergei Rachmaninoff (1873-1943)

O Lord God — Paul Tschesnokoff (1877-1944)

IV

Three Choruses from *Mass* — Leonard Bernstein (1918-)

Responsory: Alleluia
Sanctus
Gloria in Excelsis Deo

Carmen Hall and James Margetts, *pianos*

*I Was There — Lucinda Dove

V

Folk Songs and Spirituals

Two Mountain Tunes

Old Joe Clark — Arr. Mack Wilberg
I'm Goin' Away — Arr. Mack Wilberg

Great Day — Arr. Warren Martin
My Lord, What a Mornin' — Arr. H.T. Burleigh

Rosalind Hall, *conductor*

O Happy Day! — Arr. Mark Hayes

Karen Early, Darren Gillette, and Scott Perdue, *soloists*

INTERMISSION

VI

Requiem (for Double Chorus) — Randall Thompson (1899-1984)

Garment of Praise
Ye Were Sometimes Darkness

VII

**Tres Cantus Laudendi (Three Songs of Praise) — Mack Wilberg

Jubilate Deo (Psalm 100)
Laudate Pueri (Psalm 113)
Laudate Dominum in Sanctis Ejus (Psalm 150)

* * *

**I Was There* was written in 1989 for the student residency program provided by the Barlow Endowment for Music Composition.

***The first two movements of *Tres Cantus Laudendi* were commissioned and performed by the Utah Symphony Chorus, May 1989. The third movement is being performed for the first time this evening.

Brigham Young University Concert Choir - 1990
Mack Wilberg, Conductor
Rosalind Hall, Assistant Conductor

SOPRANO I

Ann Braun	*Ogden, UT*
Margaret Gingerich	*Pittsburgh, PA*
Fauneil Gleason	*Fairfield, MT*
Shannon Petty	*Silver Springs, MD*
Jean Simons	*Torrington, WY*
Jenni Sonntag	*Albuquerque, NM*
Mechelle Tippets	*Arvada, CO*
Diana Van Wagenen	*Twin Falls, ID*
Debbie Wesemann	*Bountiful, UT*
Angela Worrell	*Sugar City, ID*

SOPRANO II

Kenna Allen	*Chatsworth, CA*
Holly Bender	*Garden Grove, CA*
Melissa Brady	*Martinez, CA*
Sheila Christensen	*Salt Lake City, UT*
Lori Cowley	*Brigham City, UT*
Susan Facer	*Bloomfield Hills, MI*
Melinda Flake	*Delta, UT*
Kristi Hunley	*Houston, TX*
Carolyn Jensen	*Roy, UT*
Carolee Maxwell	*Farmington, UT*
Janilyn Patch	*Pleasant Grove, UT*
Rebecca Pyper	*Houston, TX*
Janelle Raynes	*Orem, UT*
Erin Rogness	*Los Altos, CA*
Stephanie Saunders	*Ogden, UT*
Heather Swensen	*Salt Lake City, UT*

ALTO I

Sheryl Carlin	*Glendale, CA*
Megan Carling	*Cody, WY*
Lisa Christley	*St. Louis, MO*
Lucinda Dove	*St. George, UT*
Karen Early	*Lake Oswego, OR*
Martha Glissmeyer	*Provo, UT*
Ros Hall	*Farnham, England*
Veronica Hanson	*San Bernardino, CA*
Rosemarie Herem	*Absarokee, MT*
Elizabeth Jenkins	*Colorado Springs, CO*
Anne Knudsen	*Twin Falls, ID*
Mary Beth Reynolds	*Phoeniz, AZ*
Erin Robison	*Provo, UT*
Marleigh P. Savage	*Charlestown, NH*
Beth Willard	*Dallas, TX*
Jennifer Winters	*Kaysville, UT*
Alyson Wright	*Mesa, AZ*

ALTO II

Angela Aycock	*Chapel Hill, NC*
Kristie Bauer	*Detroit, MI*
Jennifer Bushman	*Lewisville, TX*
Robyn Gomske	*Clackamus, OR*
Carmen Hall	*Sweet Home, OR*
Abigail Larson	*Seattle, WA*
Laura Lewis	*Boulder, CO*
Laura Madsen	*Salt Lake City, UT*
Heather McGuire	*Glendale, CA*
Julie McLane	*Salt Lake City, UT*
Candee Nelson	*Chico, CA*
Jan Porter	*Orem, UT*
Jann Theurer	*Orem, UT*
Heather Willoughby	*Boulder, CO*
Emily Wood	*Provo, UT*

TENOR I

Peter Asplund	*Layton, UT*
Kevin Beard	*Olympia, WA*
Layne Brown	*Fremont, CA*
Brent Elwood	*Orem, UT*
Francisco Guajardo	*Dublan, Chih, MX*
Ron Harper	*Middleton, NJ*
Christopher Jones	*Springfield, VA*
Timm Lyons	*Chicago, IL*
Rob McFarland	*Orem, UT*
Daniel Midgley	*Cheney, WA*
Ryan Murphy	*Newton, CT*
Bradd Poffenberger	*Halifax, PA*
Andrew Powell	*Price, UT*
Robert Strong	*Sugar City, ID*

TENOR II

Neil Harmon	*Midvale, UT*
Aaron Jenson	*Brigham City, UT*
Brian Langford	*Portland, OR*
Chad Lowe	*Mesa, AZ*
Steve Nelson	*West Jordan, UT*
Allen Pack	*Los Alamos, NM*
Scott Perdue	*Huron, OH*
John Peterson	*Sparks, NV*
David Pinkston	*LaCrescenta, CA*
Andy Rudolph	*Canby, OR*
Randall Shirley	*Rexburg, ID*

BASS I

Alan Barnett	*Provo, UT*
Darren Gillette	*Kansas City, KS*
Eric Glissmeyer	*Provo, UT*
Eric Huntsman	*Jackson, TN*
John Krieger	*Littleton, CO*
Jim Margetts	*South Jordan, UT*
Tim Pew	*Orem, UT*
Clayne Robison	*Provo, UT*
Jim Shank	*Longview, WA*
Drew Smith	*Glenwood, AB, Canada*
Todd Thompson	*Crawfordsville, IN*
Brian Toone	*Lafayette, CA*
Jeff Wilks	*Brigham City, UT*

BASS II

Ross Bailey	*Hayward, CA*
Vincent Buss	*Dubuque, IA*
Jeff Call	*Star Valley, WY*
Vaughn Fairbanks	*Moses Lake, WA*
Barry Goldberg	*Natick, MA*
Callis Goodrich	*Othello, WA*
Paul McGuire	*Glendale, CA*
Mike Montgomery	*Tullahoma, TN*
Jim Patterson	*Minneapolis, MN*
Evan Petersen	*Great Falls, MT*
Brett Seamons	*Farmington Hills, MI*
Todd Swensen	*Twin Falls, ID*

Tres Cantus Laudendi (Three Songs of Praise)

Jubilate Deo

Jubilate Deo, omnis terra;
servite Domino in laetitia.
Introite in conspectu ejus in exultatione.

Sing joyfully to God, all the earth;
serve the Lord with gladness.
Enter into his presence with great joy.

Scitote quoniam Dominus ipse est Deus;
ipse fecit nos, et non ipsi nos;
populos ejus, et oves pascuae ejus.

Know that the Lord alone is God;
he has made us, and not we ourselves;
we are his people, and the sheep of
his pasture.

Introite portas ejus in confessione,
atria ejus in hymnis;
confitemini illi.
Laudate nomen ejus:

Enter into his gates with thanksgiving,
and into his courts with praise;
give thanks to him.
Praise his name:

Laudate Pueri

Laudate pueri Dominum,
laudate nomen Domini.

O praise the Lord, ye children,
praise the name of the Lord.

Sit nomen Domini benedictum ex hoc
nunc et usque in saeculum.

Blessed be the name of the Lord
from hence forth now and for ever.

A solis ortu usque et ad occasum,

laudabile nomen Domini.

From the rising of the sun
even unto its setting,
the name of the Lord is
praiseworthy.

Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.

The Lord is high above all nations,
his glory is above the heavens.

Laudate Dominum in Sactis Ejus

Laudate Dominum in sanctis ejus:
Laudate eum in firmamento virtutis ejus.

Praise the Lord in his sacred places,
praise him in the firmament
of his power.

Laudate eum in virtutibus ejus:
Laudate eum secundum
multitudinem magnitudinis ejus.

Praise him for his mighty acts,
praise him according to
his excellent greatness.

Laudate eum in sono tubae:

Laudate eum in psalterio et cithara.

Praise him with the sound
of the trumpet,
praise him with the psaltery
and the harp.

Laudate eum in tympano et choro:

Laudate eum in chordis et organo.

Praise him with the timbrel
and the dance,
praise him with strings and pipes.

Laudate eum in cymbalis benesonantibus:

Laudate eum in cymbalis jubilationis:
omnis spiritus laudet Dominum.

Praise him with high-sounding
cymbals,
praise him with cymbals of joy.
Let everything that has breath
praise the Lord!

Instrumentalists

Trumpets: Hal Briggs
Cliff Oram
Phil Keisser

Trombone: Bryce Mecham
Scott Bergesen
Bret Cook

Horn: Gaylen Hatten (BYU Faculty)
Ellen Powley (BYU Faculty)
Tara Farmer

Tuba: Jim Eberhard

Organ: David Chamberlain

Percussion: James Schouten
Eric Howard

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 16, 1990 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Lynette Leavitt
flute

Student of Ted Wight

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Assisted by:
Diane Bastian, *piano*
Stephanie Sego, *harp*
Kim Bachelder, *flute*
Marianne Cutchins, *flute*

Sonata — Leonardo Vinci (c.1690-1730)

Adagio
Allegro
Largo
Tranquille
Allegro

Grand Trio in E-flat Major, op. 86 — Friedrich Kuhlau (1786-1832)

Rondo: Allegro non tanto

Sonata, op. 14 — Robert Muczynski (1929-)

Allegro deciso
Scherzo: Vivace
Andante
Allegro con moto

Concerto for Flute — Jean Rivier (1896-)

Allegro moderato
Lento sensible
Molto vivace

Esquisses antiques — Désiré Emile Inghelbrecht (1880-1965)

Scaphe
Driades

Sixième Solo de Concert, op. 82 — Jules Demersseman (1833-1866)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 16, 1990 - 9:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Daphne Eller
violin

Student of Harry Curby

Assisted by:
Jackie Coleman, *violin*
Carmen Hall, *piano*

Theme and Variations for Two Violins — Alan Rawsthorne (1905-1971)

Violin Concerto (1940) — Aram Il'yich Khachaturian (1903-1978)

Allegro vivace

Rondo, from "Haffner" Serenade — Wolfgang Amadeus Mozart--Kreisler (1756-1791)

Meditation, from *Thaïs* — Jules Massanet (1842-1912)

Suite italienne, from *Pulcinella* — Igor Stravinsky--Dushkin (1882-1971)

Introduzione
Serenata
Tarantella
Gavotta con due variazioni
Scherzino
Minuetto e finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 17, 1990 - 12:00 noon
Madsen Recital Hall

SOPHOMORE RECITAL

Neil Harmon
organ

Student of Parley Belnap

Praeludium in E Minor — Nicolaus Bruhns (1665-1697)

Three Chorale Preludes:
Herzlich tut mich verlangen — Dietrich Buxtehude (1637-1707)
Lobe den Herren — Johann Gottfried Walther (1684-1748)
In dich hab ich gehoffet, Herr — Johann Sebastian Bach (1685-1750)

Trio Sonata No. 1 in E-flat Major, BWV 525 — Johann Sebastian Bach

Allegro moderato
Adagio
Allegro

Passacaglia quasi Toccata sul tema B.A.C.H. (1972) — Milos Sokola (1913-1976)

Two pieces, from "Organ Pieces" op. 59 — Max Reger (1873-1916)

Melodia
Toccata

Pavane, from "Rhythmic Suite" — Robert Elmore (1913-1985)

Fantasie in E-flat Major — Camille Saint-Saëns (1835-1921)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 17, 1990 - 4:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Marshall Nuttall Davies
piano

Student of Douglas Humpherys

Partita in E Minor, BWV 830 — Johann Sebastian Bach (1685-1750)

Toccata

Sonata in C Major, op. 2, no. 3 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

Sonata in G Minor, op. 22 — Robert Schumann (1810-1856)

So rasch wie möglich--Schneller--Noch schneller
Andantino
Scherzo: Sehr rasch und markiert
Rondo: Presto--Etwas langsamer--Prestissimo--
Immer schneller und schneller

Ondine, from "Gaspard de la nuit" — Maurice Ravel (1875-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 17, 1990 - 6:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Brenda J. Robinson
piano

In partial fulfillment of the requirements for the degree
Master of Music

Student of Robert B. Smith

Sonata in D Major, K. 492 — Domenico Scarlatti (1685-1757)

Sonata in B-flat Major, K. 545 — Domenico Scarlatti

Sonata in E-flat Major, op. 31, no. 3 — Ludwig van Beethoven (1770-1827)

Allegro
Scherzo: Allegretto vivace
Menuet: Moderato e grazioso
Presto con fuoco

La plus que lente — Claude Debussy (1862-1918)

From *Préludes*, Book 2 — Claude Debussy

La terrasse des audiences du clair de lune
Feux d'artifice

Etude-tableau in G Minor, op. 33, no. 8 — Sergey Rakhmaninov (1873-1943)

Etude d'exécution transcendante no. 10 in F Minor — Franz Liszt (1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 17, 1990 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Keiko Yano
piano

Student of Paul C. Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Scherzo-Valse, from "Pièces pittoresques" — Emmanuel Chabrier (1841-1894)

Nocturne in D-flat Major, op. 63 — Gabriel Fauré (1845-1924)

Sonata in G Major, op. 31, no. 1 — Ludwig van Beethoven (1770-1827)

Allegro vivace
Adagio grazioso
Rondo: Allegretto

INTERMISSION

Carnaval, op. 9

Robert Schumann
(1810-1856)

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Papillons
A.S.C.H.--S.C.H.A. (Lettres dansantes)
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse allemande
Paganini
Aveu
Promenade
Pause
Marche des Davidsbündler contre les Philistins

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 17, 1990 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Kirstan Harris
violin

Student of Harry Curby

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Assisted by:
Jim Margetts, *piano and organ*
Sandy Garrard, *cello*

Sonata in D Major, op. 5, no. 1 — Arcangelo Corelli (1653-1713)

Grave--Allegro--Adagio
Allegro
Allegro
Adagio
Allegro

Concerto in D Major, op. 61 — Ludwig van Beethoven (1770-1827)

Allegro, ma non troppo

Simchas Torah, from "Baal shem" — Ernst Bloch (1885-1977)

Ballade and Polonaise, op. 38 — Henri Vieuxtemps (1820-1881)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, March 19, 1990 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Concerto in D Major — Haydn
Jaroldeen Edwards, *flute*

Cantabile et Presto — Georges Enesco
Becky Bennet, *flute*

Quartuor — Pierre Max Debois

I Fêtes
II Passepied
III Complainte
IV Tambourin

Jaroldeen Edwards, Becky Bennett,
Charlene Brown, De De Andrus, *flutes*

Fantasie Pastorale Hongroise, op. 26 — Albert Franz Doppler
Charlene Brown, *flute*

Pièce pour flûte seule — Jacques Ibert
De De Andrus, *flute*

Flûte en vacances — Jacques Castèréde

IV Flûte Légères
Jaroldeen Edwards, Becky Bennet
Charlene Brown, De De Andrus, *flutes*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 20, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Jean Simons, *director*

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *director*

I

Vesáme Y Abracáme — Anonymous (1500's)

Dancing Song — Zoltán Kodály (1882-1967)

II

Der Herr ist gross — Heinrich Schütz (1582-1672)

Suscepit Israel, from *Magnificat in D* — Johann Sebastian Bach (1685-1750)

No di voi non vo fidarmi — George Frideric Handel (1685-1759)

Monica Rosborough, *cello*
Darren Howell, *bass*

Ave Maria — Gustav Holst (1874-1934)

III

Echoing Green — William Mathias

Prelude for Women's Voices — William Schuman (1910-)

LaDawn Gardner, *soprano*

Something Beyond — Dede Duson

Rebecca Maughan, *flute*

IV

Little Bird, Little Bird — Gail Kubik (1914-)

Barbara Allen — Arr. Ron Nelson

Hello Girls — Arr. Lloyd Pfautsch

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Jean Simons, *director*

INTERMISSION

V

Haec Dies (This is the Day the Lord Hath Made) — Jacobus Gallus (1550-1591)

VI

Gloria, op. 52 — William Mathias (1934-)

Parley Belnap, *organ* (BYU Faculty)

Ave Maria — Franz Biebl (1906-)

VII

Psalm 100 — Réne Clausen (1953-)

Lord, Make Me an Instrument — John Rutter (1945-)

VIII

La Danza — Gioacchino Rossini--Goldman (1792-1868)

Louisa Takahashi, *soprano* (BYU Faculty)

Lullaby — Cyril Scott (1879-1970)

IX

Two Insect Songs

Mosquitoes — Paul Bliss

Flight of the Bumble-Bee — Nikolai Rimsky-Korsakov--Enders

Robert Talbot, *piccolo*

X

Popular Arrangements

Duke of Earl — Arr. Ed Lojeski

Get a Job — Arr. Ed Lojeski

Ron Harper, *conductor*

Goodnight, It's Time to Go — Arr. Ed Lojeski

Bop Till You Drop — Arr. Steve Zegree

Up the Ladder to the Roof — Arr. Steve Zegree

(Na Na Hey Hey) Kiss Him Goodbye — Arr. Steve Zegree

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *director*

Brigham Young University Men's Chorus

Mack Wilberg, conductor
Ron Harper and Timm Lyons, assistant conductors
Andrew Unsworth, Tyler Sundred, and James Margetts, accompanists

TENOR I

Joseph Anderson
Jerry Barber
Jason Beard
Hank Belliston
Dirk Dixon
Cory Estes
Steve Frame
Mike Hamilton
Todd Kindred
Micael Massey
Michael McCarthy
Robert Neu
Charles Olsen
Blaine Parrott
Nathan Passey
Jay Powell
Mikael Rawlins
David Remington
Jeff Rice
Paul Richie
Ken Rogerson
Scott Wakefield
Darren Wilhoit

TENOR II

David Anderson
Tom Bills
Steve Brayton
Jeffrey Broadhead
Ryan Carter
Blaine Cook
Ron Hahn
Trevor Hart
Nels Holmgren
Lincoln Hoppe
Matt Jorgensen
Rob Lawlor
Cray Lyman
Bruce Madsen
Mikael Miller
Douglas Olsen
Kevin Oviatt
Scott Phillips
Jeff Pirente
Lance Puffer
Stephen Shafer
Aaron Smith
Allen Stephenson
Will Thomas
Andrew Unsworth
Robert Ward
Dan Williams

BASS I

Rod Asher
Stephen Barton
Vince Bates
Shawn Beus
Chris Bradford
Ken Christensen
John Crandall
Kevin Dodge
Cameron Earl
David Foutz
David Frederickson
Dan Fullmer
Bobby Giles
David Gingerich
John Hall
Eric Harper
Derek Hewitt
Shaun Hokanson
John Holmgren
Christopher Jensen
Scott Jorgensen
Dayton Judd
Austin Julian
Brett Knight
Brett Larsen
Sean Leavitt
Keith Lightheart
James Lisonbee
John Madsen
Scott Martin
Nathan Maughan
Dan Mooy
Mark Oldham
John Ott
Brent Oveson
Ron Peter
Darren Pulley
David Pulsipher
Michael Ripley
Jeff Rich
Glen Sawyer
Steve Schwemmer
Russ Scribner
Scott Shepherd
Brent Spurgeon
Bradley Stoker
Shawn Stradley
Tyler Sundrud
Brett Toone
David Trevino
Kendell Trump

BASS II

Joel Adair
Bill Atkinson
Dean Bennett
Alan Boss
Steve Brayton
Curtis Brown
Derek Brown
Matt Corey
Alex Ells
Keith Facer
Joseph Gel
Arkin Hill
John Hirshi
Pat Hoggan
J.R. Jacobsen
David Jensen
John Izatt
Andy Kelson
Shaun Koldewyn
Rob Lawlor
Dale Lawton
Darin Lewis
David Nilson
Ryan Owens
John Palmer
Bradd Platt
Glen Porter
Jonathan Rhees
Art Sherwood
Evan Smith
Steve Stokes
Keith Stucki
David Tate
James Thacker
Pat Trent
Alan Williams
Jeff Windsor

Brigham Young University Women's Chorus

Jean Simons, conductor
Jill Peterson, accompanist

Soprano I

Kristen Behling
Anna Clem
Kristin Corburn
Katie Drewes
Anjenette Dustin
Patricia Edwards
Judy Eggleston
Kristen Evans
Paula Gordon
Kristen Hammond
Lori Kaleikini
Jennifer Kendrick
Diane Ludlow
Kaarin Safsten
Tamara Smith
Kate Stevenson
Lisa Stone
Amy Trent
Darlene Whipple
Cori Young

Soprano II

Laurie Allred
Angela Anderson
April Ault
Rebecca Badham
Lisa Birkinshaw
Jeanette Broadbent
Kirsten Busk
Cynthia Christensen
Michelle Conway
Krista Hales
Patti Harvey
Diane Harvey
Diane Hoffman
Susan Keele
Mary Ruth Kelly
Rachel McDowell
Leanne McKenney
Emily Mecham
Elizabeth Millet
Danielle Niven
Wendy Olsen
April Rhiner
Carolyn Sanders
Rachel Sanders
Jennifer Schilling
Adrianna Schwartz
Tania Smith
Janelle Spencer
Stacy Wistock

Alto I

Kerry Allgood
Korene Calderwood
Carrie Carlston
Michelle Chalmers
Margie Coltrin
Jennifer Crawford
Jennifer Datka
Sloan Dudley
Trina Folkman
Leanna Fugate
Carolyn Hammond
Melody Jole
Loralynne Kerr
Wendy Kieffer
Marcia MacKay
Danielle Martin
Cherstin Nelson
Wendi Lee Peters
Jennifer Poff
Katrina Roberts
Carol Salmon
Holly Seager
Erika Smith
Carol Lee Stott
Julie Taylor
Michelle Ward
Suzanne Wasden
Tina Wells
Ellen Weigman

Alto II

Jennifer Adolphson
Dana Allen
Catherine Baird
Kristin Bell
Anne Bennion
Elisa Bentley
Cheryl Christensen
Colleen Clark
Diana Densley
Mauri Earl
Rebecca Eberhard
Deulene Fluckiger
Michelle Gardner
Judy Garner
Lea Hutchison
Julie Jacobson
Malinda Lloyd
Tuesdi Lorenc
Melanie Marshall
Rebecca Maughan
Elisa Peterson
Innette Richey
Maria Westover

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 20, 1990 - 9:00 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Daniel Bachelder
trombone and euphonium

Dian Baker
piano

Ritual and Celebration — Jared Spears

Trombone Concerto — Gordon Jacob (1895-)

Maestoso--Allegro molto
Adagio molto
Alla marcia vivace

INTERMISSION

Cavatine — Camille Saint-Saëns (1835-1921)

Sonata in C Major — Johann Friedrich Fasch (1688-1758)

Largo
Allegro
Andante
Allegro assai

Andante et Allegro — Joseph Edouard Barat (1882-1963)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 21, 1990 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Fantasy in C Major, op. 17 — Robert Schumann
James Margetts, *piano*

Sonata for Piano, op. 26 — Samuel Barber
James Margetts, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 22, 1990 - 6:00 p.m.
Madsen Recital Hall

GUEST ARTIST SERIES

Frank Koonce
guitar

English Suite, op. 31 — John W. Duarte (1919-)

- Prelude
- Folk Song
- Round Dance

Suite in C Major — Sylvius Leopold Weiss (1686-1750)

Grand Sonata — Nicolò Paganini (1782-1840)

Sonatina in A Major — Federico Moreno-Torroba (1891-)

- Allegretto
- Andante
- Allegro

INTERMISSION

Suite Venezolana — Antonio Lauro (1917-)

- Registro (preludio)
- Danza Negra
- Cancion
- Vals

Preludios Epigramaticos — Leo Brouwer (1939-)

12 piezas caracteristicas, op. 92 — Isaac Albeniz (1860-1909)

- Torre bermeja

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 22, 1990 - 9:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Deborah Gilchrist
flute

Student of Elaine Jorgensen

In partial fulfillment of the requirements for the degree Master of Music

Assisted by Jill Gould, *piano*

Sonatina for Flute and Piano — Eldin Burton

Allegretto grazioso
Andantino sognando
Allegro giocoso, quasi fandango

Fantasia in C Major — Georg Philipp Telemann (1681-1767)

Presto
Largo
Allegro
Allegro

Fantasia in A Minor — Georg Philipp Telemann

Grave
Vivace
Adagio
Allegro

Nocturne et Allegro Scherzando — Philipp Gaubert (1879-1941)

INTERMISSION

Andante in C Major, K. 315 — Wolfgang Amadeus Mozart (1756-1791)

Concerto — Jacques Ibert (1890-1962)

Allegro
Andante
Allegro scherzando

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 23, 1990 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Carmen Hall
piano

Student of Paul Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Valse-Caprice in A Major, op. 30, no. 1	Gabriel Fauré (1845-1924)
Sonata No. 3 in A Minor, op. 28	Sergei Prokofiev (1891-1953)
Transcendental Etude No. 10 in F Minor	Franz Liszt (1811-1886)

INTERMISSION

Sonata in A Major, op. posthumous	Franz Schubert (1797-1828)

Allegro
Andantino
Allegro vivace
Allegretto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 23, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Doug Ball
cello

Student of Roger Drinkall

Assisted by Natasha Olsen, *piano*

Sonata for Viola da Gamba in D Major, BWV 1028 — Johann Sebastian Bach (1685-1750)

Adagio
Allegro
Andante
Allegro

Sonata No. 1 in E Minor, op. 38 — Johannes Brahms (1833-1897)

Allegro non troppo
Allegretto quasi menuetto
Allegro

pause

Concerto in A Minor, op. 129 — Robert Schumann (1810-1856)

Nicht zu schnell
Langsam
Sehr lebhaft

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 23, 1990 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Charis Bean Duke
composer

Student of David Sargent and Michael Hicks

Caprice for Solo Bassoon — Charis Bean Duke (1967-)

Chris Smith, *bassoon*

In Unum Deum — Charis Bean Duke

I.
II.
III.

Curtis Davis and Jim Hardy, *cello*

Romance for Solo Viola — Charis Bean Duke

Joël Belgique, *viola*

A Joyful Noise — Charis Bean Duke

I. Book Lice
II. Water-Striders
III. Honeybees
IV. Requiem

Ruth Christensen, *mezzo soprano*; Mark Sheldon, *bass*;
Lynette Leavitt, *flute*; Laura Bean, *trumpet*;
Monika Rosborough, *cello*

INTERMISSION

Sketches in Penance, a chamber opera in one act — Charis Bean Du

Libretto by Peter M. Krask
The Writer - David Duke
Singer I - Ruth Christensen
Singer II - Peter Asplund
Singer III - Rebecca Vilate Pyper
Singer IV - Mark Sheldon

Violin I - Blair Bateman, Daphne Eller
Violin II - Susan Midgely, Jennifer Dutton
Viola - Claudine Bigelow, Miriam Horne
Cello - Nicole Pinnell, Sandy Garrard

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, March 26, 1990 - 5:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Bryce Mecham
trombone

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Student of Daniel F. Bachelder

Assisted by Dian Baker, *piano*

Hallenser Sonata No. 3 — George Frideric Handel-Miller (1685-1759)

Adagio
Allegro
Largo
Allegro

Romanza appassionatta — Carl Maria von Weber (1786-1826)

INTERMISSION

Ballade — Eugène Bozza (1905-)

Concertino, op. 4 — Ferdinand David (1810-1873)

Allegro maestoso
Andante marcia funebre
Allegro maestoso

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

KRONOS QUARTET

David Harrington, *violin*
John Sherba, *violin*
Hank Dutt, *viola*
Joan Jeanrenaud, *cello*

Tuesday, March 27, 1990 - 7:30 p.m.
deJong Concert Hall

Mu Kkubo Ery' Omusaalaba	Justinian Tamusuza (1951-)
Escalay--The Water Wheel*	Hamza El Din (adapted by Tohru Ueda) (1929-)
Cat O' Nine Tails*	John Zorn (1952-)
Morango, Almost a Tango*	Thomas Oboe Lee
Doom. A Sigh*	Istvan Marta (1952-)

INTERMISSION

Different Trains*	Steve Reich (1936-)

*Written for Kronos

Kronos Quartet
320 Judah
San Francisco, CA 94112

Justinian Tamusuza (b. 1951)
Mu Kkubo Ery' Omusaalba (1988)

Justinian Tamusuza was born in 1951 in Miyana, Uganda. He studied composition with Kevin Volans at Queens University in Belfast, Northern Ireland. Currently, Tamusuza teaches music and composition at Makere University in Kampala, Uganda.

"Mu Kkubo Ery' Omusaalaba" is Tamusuza's first string quartet.

Hamza El Din (b. 1929)
Escalay (1989)

Hamza El Din was born in Nubla, Sudan in 1929. He studied music in Cairo at the Fouad Institute of Music and at Rome's Academia di Santa Alighieri. El Din has performed concerts throughout the world, and has composed for numerous television programs and film scores, including Francis Ford Coppolla's *Black Stallion.*

"Escalay" (adapted for the Kronos Quartet by Tohru Ueda with El Din) is the composer's first work for Kronos. Of the work El Din writes, "Escalay means the waterwheel in Nublan, my mother tongue. The waterwheel is an antique machine used for irrigation. This piece shows a scene where an old man is sitting and urging oxen to move and turn the waterwheel in the fields. The sound of the gears on the waterwheel, the rhythmical steps of oxen and other repeated sounds hypnotize the old person so that he himself starts making his own sound. He is singing a song as follows: He is singing a very religious song thinking of Prophet Abraham who is the father of the three major religions. After the pilgrimage season to mecca, every family of Moslems has to sacrifice a healthy male sheep and they have to share it with the poor. As the waterwheel is moving, he repeats this song as if the moment is eternal. The message of the piece is that God doesn't want the sacrifice of human beings, but till now it is still happening everywhere."

John Zorn (b. 1952)
Cat O' Nine Tails (1988)

Over the last several years, John Zorn has developed a compositional method in which he jots down diverse ideas and images--musical "moments"--on filing cards, which are then sorted and ordered to provide the composition's structure.

Zorn's method of composition has been influenced by cartoon soundtracks and their composers, particularly Carl Stalling (of the Warner Brothers cartoons), whom Zorn equates with Stravinsky for the ability to compose a piece from disparate musical elements.

Noteworthy too is Zorn's realization that, "like it or not, the era of the composer as an autonomous musical mind has just about come to an end."

Raised in the New York City borough of Queens, the 35 year-old Zorn played a variety of instruments before studying saxophone and composition at Webster College in St. Louis in the early 1970s.

Six months each year he lives in Tokyo, absorbing a culture he admires for its ability to borrow and mirror other cultures, to devour and process information with breathtaking rapidity.

Speed, the increasing rate at which the world changes, is a critical concern of Zorn's, and he expresses and also controls this concern via the pace at which his musical "moments" give way to or collide with one another.

Marked at first by his own remarkably versatile alto saxophone, John Zorn's music over the last decade has incorporated other instruments, unconventional sounds, and musical "information" from around the globe.

From the example of Duke Ellington (or to use a more current example Sun Ra) Zorn thinks of the musicians who play his works as essential collaborators in his compositions--and also as an extended family.

"Kaleidoscopic" has been used to describe John Zorn's approach to composition, because his pieces present a quick-changing array of disparate sound elments.

Only "Cat O' Nine Tails" takes as its specific inspiration the surreal music found in animated cartoons, which Zorn calls "the great avant-garde music of America, in that it doesn't make normal music sense" (designed as it is to accompany film images that are not themselves bound by physical laws).

No less than 51 distinct musical "moments"--drawn from five broad categories that include directed improvisation and collages of other composers' string-quartet writing--make up "Cat O' Nine Tails".

Noting the sadomasochism that informs the classic cartoons of the 1940s and '50s, John Zorn has subtitled this piece "Tex Avery Meets the Marquis de Sade"; the violence of the Warner Brothers cartoon guru and the unusual predilections of the infamous 18th-century nobleman are fused in the music.

Remove Carl Stalling's music (argues Zorn) from its accompanying images and dialogue, listen to it in the abstract, and you "enter a completely new dimension:

Readily admitting he has a short attention span, Zorn constructs his music to reflect a mercurial fascination with the fast-paced flow of information.

Overall, the individualistic efforts of the performers are essential to the success of each piece, as their personalities become discrete musical elements, like chord, meters, or themes, to be orchestrated by the composer.

Of necessity, such a composition is difficult to perform in concert, and in fact, most of Zorn's large compositions exist only in their recorded renditions, which are assembled, "moment" by "moment" in the studio.

"In some sense," says Zorn, "it is true that my music is ideal for people who are impatient, because it is jampacked with information that is changing very fast."

John Zorn's "Cat O' Nine Tails" was commissioned for the Kronos Quartet by Lincoln Center, New Music America Miami and Doris and Myron Beigler. Zorn's "Forbidden Fruit" appears on the Kronos Quartet's recently released recording "Winter Was Hard."

Program Note by Neil Tesser

Istvan Marta (b. 1952)
Doom. A Sigh (1989)

Istvan Marta was born in Budapest in 1952. He studied composition at the Bartok Secondary School, and is now a member of the jazz faculty there. He composes for ensembles, theatre, film and television. "Doom. A Sigh", Marta's first work for Kronos, was commissioned by the Beigler Trust.

Of the piece the composer wiites, "In the summer of 1973, I set out on a folksong collecting tour to Moldavia, Romania. It was a hitch-hiking expedition absolutely unique in its way, through time and space. It took me to a tiny village of four hundred people all belonging to a Hungarian folk group known as the Csangos. The village was called Trunk. With my rudimentary equipment, I recorded some folk music and took some pictures.

"The village has been spared by civilization, the mass media and infrastructure. The people still speak an archaic Hungarian and hardly ever move beyond the confines of their settlement. They have remained faithful to their roots partly thanks to their neighbors and partly to the strength of their century-old traditions from which they have been able to draw security.

"This people is nevertheless doomed to extinction. For political reasons known all too well to the outside world, they are not allowed to use their native tongue. Lack of schools and other circumstances force the childen to speak a language foreign to them. Csango Hungarians number some 30-40,000. They are experiencing a loosening of family bonds, their sense of identitiy is weakening, their very existence is coming under a giant question mark.

"The dirge on which "Doom. A Sigh" is based is the last signal of a unique genre, a century-old tradition. In the first half, Mrs. Pieter Benedek, 58 years old, evokes her long dead parents, tatikam, s mamikam, in a Sprechgesang crystallized over many generations. The second half is based on a bloody ballad encompassing past and present and sung by Mrs. Gergel Imre, 46 years old. It was one of the most terse songs she sang for me, adorned with the finest ornaments.

"The village welcomed and accepted me. I was allowed to record in the courtyards, in the miserable houses and even in the fields, their ancient stories, tales and songs all couched in a peculiar Hungarian preceding the language reform of the early 19th century.

"I returned to Hungary at the end of August, having tramped about Bulgaria for a few days. Half a year leter, based on the photographs I sent my hosts at Trunk, the police identified those who had sung for me and levied heavy fines on them in punishment.

"In performing the string quartet, it is preferable that the instruments also be amplified--adding perhaps some echo as well. It is left to the performers' discretion to determine the balance of tape and live music.

"Doom. A Sigh" was composed on a commission from the Kronos Quartet in November, 1989 and it is dedicated to that ensemble. Special thanks is due to Boosey & Hawkes, Inc. New York, Peter Kerpel, sound engineer and the patience and help of Balint Andras Varga.

". . . It is highly probable that the inhabitants of the village of Trunk were made to leave their homes and were resettled elsewhere in the years following 1973, purportedly because of the construction of a power station. . .

". . . in March 1974, I received a telegramme in Romanian: 'Do not come again.' I have heeded the message."

Steve Reich (b. 1936)
Different Trains (1988)

"When I was one year old," Steve Reich recalls, "my parents separated, with my mother going to Los Angeles and my father staying in New York. Since they arranged divided custody, I used to travel back and forth by train frequently between New York and Los Angeles, from 1939 to 1942, accompanied by my governess. While these trips were exciting and romantic at the time, I now look back and think that, as a Jew, if I had been in Europe during this period I would have had to ride very different trains."

Such is the historical subtext for Reich's "Different Trains", a composition in three movements commissioned by Betty Freeman for the Kronos Quartet. But whatever the strength of its philosophical inquiry, the musical impact of this work will be greater, because it represents a turning point in Reich's art.

To construct "Different Trains", Reich first made a series of tape recordings: of his governess, Virginia, now in her 70's, remembering the cross-country train trips; of Lawrence Davis, a retired Pullman porter who regularly made the NY-LA run, reminiscing about his life; of Rachella, Paul, and Rachel, three Holocaust survivors (and Reich contemporaries) who now live in America; and of American and European train sounds of the 30s and 40s. Reich then selected small speech samples and notated the musical pitches of these fragments, using the resultant melodies as the basis of the composition.

These melodies were performed and then overdubbed on tape by Kronos, so that as many as three "Kronos Quartets" are heard at one time. Reich next used sampling keyboards and a computer to mix in the original speech samples and train sounds. Kronos appears on stage to perform with the prepared tape.

In its combination of pre-taped and live performances by the same artists, "Different Trains" exemplifies Reich's most recent compositional development: the series of "counterpoint" pieces he has written over the last six years "for soloists including Richard Stoltzman and Pat Metheny). But in its use of recorded speech as a musical score, "Different Trains" has its roots in "It's Gonna Rain" and "Come Out", Reich's first recorded works. "Different Trains" thus connects the alpha and the omega of Reich's career, and serves as the debut of what he calls "a new way of composing . . . a direction that I expect will lead to a new kind of documentary music video theater."

The Kronos Quartet extends special thanks to performance tape producer Judith Sherman.

Program note by Neil Tesser

Steve Reich's "Different Trains" Text

I America - Before the War

"from Chicago to New York" (Virginia)
"one of the fastest trains"
"the crack train from New York" (Mr. Davis)
"from New York to Los Angeles"
"different trains every time" (Virginia)
"from Chicago to New York"

"in 1939"
"1939" (Mr. Davis)
"1940"
"1941"
"1941 I guess it must've been" (Virginia)

II Europe - During the War

"1940" (Rachella)
"for my birthday"
"The Germans walked in"
"walked into Holland"
"Germans invaded Hungary" (Paul)
"I was in second grade"
"I had a teacher"
"a very tall man, his hair was concretely plastered smooth"
"He said, 'Black Crows invaded our country many years ago' "
"and he pointed right at me"
"No more school" (Rachel)
"You must go away"
"and she said, 'Quick go' " (Rachella)
"and he said, 'Don't breathe' "
"into those cattle wagons" (Rachella)
"for 4 days and 4 nights"
"and then we went through those strange sounding names"
"Polish names"
"Lots of cattle wagons there"
"They were loaded with people"
"They shaved us"
"They tattooed a number on our arm"
"Flames going up to the Sky - it was smoking"

III After the War

"and the war was over" (Paul)
"Are you sure?" (Rachella)
"The war is over"
"going to America"
"to Los Angeles"
"to New York"
"from New York to Los Angeles" (Mr. Davis)
"one of the fastest trains" (Virginia)
"but today, they're all gone" (Mr. Davis)
"There was one girl, who had a beautiful voice" (Rachella)
"and they loved to listen to the singing, the Germans"
"and when she stopped singing they said, 'More, more' and they applauded"

In the past twelve years, the Kronos Quartet has shattered the illusions of contemporary music and emerged as a leading voice for new work. Combining a unique musical vision with a fearless dedication to experimentation, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process, has captured the attention of audiences world-wide.

The Quartet's extensive repertoire ranges from Bartok, Webern and Ives to Charles Mingus, John Cage and Howlin Wolf. In addition to working closely with modern masters such as Terry Riley and John Zorn, Kronos commissions new works from today's most innovative composers and mines the wealth of musical cultures from around the world, extending its reach as far as Uganda, Australia, Japan, Argentina and the Soviet Union.

Kronos performs annual concert seasons in San Francisco, Los Angeles and New York, and tours extensively with more than 100 concerts each year in concert halls, clubs and at jazz festivals throughout the United States, Canada, Europe, Japan, South America, New Zealand, Hong Kong and Australia. The Quartet produces its own radio series, RADIO KRONOS, which is broadcast throughout the country. Kronos records exclusively for ELEKTRA/NONESUCH, and recent recordings include *Salome Dances for Peace* (1989), *Different Trains* (1989), *Winter Was Hard* (1988), *White Man Sleeps* (1987), which received a Grammy Nomination for Best Chamber Music Performance, and *Kronos Quartet* (1986).

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 27, 1990 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

JAZZ ENSEMBLE AND DIXIELAND BAND

Steve Call, *director*

Can't Stop My Leg	Rob McConnell (1935-)
Coffee and Castinets	Les Hooper (1940-)
Polka Dots and Moonbeams	Jimmy Van Heusen-Barduhn
Tribute to Woody	Arr. Sammy Nestico
Four Brothers	Jimmy Giuffre (1921-)
Early Autumn	Ralph Burns (1922-)
	Woody Herman (1913-1987)
Woodchoppers Ball	Joe Bishop (1907-1976)
	Woody Herman (1913-1987)

JAZZ ENSEMBLE

Just a Closer Walk with Thee	Traditional
Canal Street Blues	Joe "King" Oliver (1885-1938)
Do You Know What it Means to Miss New Orleans?	Alter and DeLong
Panama	Segman and Tylers

DIXIELAND BAND

Louis Armstrong Medley	Arr. Rust Dedrick
Cornet Chop Suey	Louis Armstrong (1900-1971)
Struttin' with Some Barbecue	Lil Hardin Armstrong (1902-1971)
When It's Sleepy Time Down South	Rene, Rene and Muse

DIXIELAND BAND AND JAZZ ENSEMBLE

Undecided	Charles Shavers--Mantooth (1917-1971)
Another Lazy Day	Sammy Nestico (1924-)
Nica's Dream	Horace Silver--Mantooth (1928-)

JAZZ ENSEMBLE

Jazz Ensemble Personnel
Steve Call, *director*

Saxophones
Josh Rodriguez, Dale Christensen, Scott Egbert Paul Burnside, Berin Stephens

Trumpets
Darren King, Scott Sessions, Troy Forsberg, Shane Chavez

Trombones
Matt Corry, Lyle Durland, Vince Han, Mike Roberts, Brian Gibson

Piano	Bass	Drums
Deidre Rodman	Brady Ward	Keith Alder

Violin Soloist
Stig Wigestrand

Dixieland Band Personnel

Nate Hofheins, *clarinet*
David Green, *trumpet*
Bryce Mecham, *trombone*
Greg Stallings, *piano*
David Egbert, *bass*
Keith Alder, *drums*
Stig Wigestrand, *violin soloist*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 28, 1990 - 12:00 noon
Madsen Recital Hall

SOPHOMORE RECITAL

Suzette Jensen
organ

Student of Parley Belnap

Ein feste Burg ist unser Gott, BuxWV 184	Dietrich Buxtehude (1637-1707)
Prelude and fugue in A Major, BWV 536	Johann Sebastian Bach (1685-1750)
Chorale preludes from the *Orgelbuchlein*	Johann Sebastian Bach (1685-1750)
In dulci jubilo, BWV 608 Wenn wir in höchsten Nöten sein, BWV 641 Es ist das Heil uns kommen her, BWV 638 Wer nur den lieben Gott lässt walten, BWV 642	
Herzlich tut mich verlangen, op. 122, no. 9	Johannes Brahms (1833-1897)
Prelude in D Minor, op. 37	Felix Mendelssohn-Bartholdy (1809-1847)
Les vêpres du Commun, op. 18	Marcel Dupré (1886-1971)
Antiphon III Antiphon IV	
Litanies (1937)	Jehan Ariste Alain (1911-1940)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 28, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Ray Smith and Ron Brough

Assisted by:
Daron Bradford, *alto saxophone*
David Feller, *tenor saxophone*
Gaylen Smith, *baritone saxophone*
Douglas J. Wolf, *marimba*
Steve Cox, *percussion*
Mihel Poulsen, *percussion*
Jeff Campbell, *bass*

Dual Excursions for Flute and Marimba	Mark Watters
Quartet for Saxophones Andante Allegro con tropo	Alfred Desenclos
Grave et Presto	Jean Rivier
Mirror Images	Thomas Takaro
In Lands I Never Saw	Friedman/Samuels
Saturday's Child	Bill Molenhof
Desert Rounds	Friedman/Samuels
Sonata for Clarinet and Percussion	Frederick Lesemann
All the Things You Are	Jerome Kern/L. Neuhaus
Fascinating Rhythm	George Gershwin/L. Neuhaus
Cheek to Cheek	Irving Berlin/B. May
Dancing on the Ceiling	Rogers and Hart/B. May

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COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 28, 1990 - 7:30 p.m.
Maeser Building

SENIOR RECITAL

Marilee Boekweg
flute

Student of Ted Wight

Assisted by Janet Petersen, *harp*

Berceuse, op. 16 — Gabriel Fauré (1845-1924)

Sonate pour flûte et harpe — Jean-Michel Damase (1928-)

- Allegro moderato
- Andante con moto
- Allegro vivo
- Adagio--Presto

Pièce en forme de habanera — Maurice Ravel (1875-1937)

Sonata for Flute and Harp — Jean-Baptiste Krumpholtz (1742-1790)

- Allegro
- Romance
- Rondo

Petite Suite Armoricaine — Philippe Sagnier

- I
- II
- III
- IV
- V
- VI

Pavane pour une infante défunte — Maurice Ravel

Entr'acte — Jacques Ibert (1890-1962)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 28, 1990 - 7:30 p.m.
Maeser Building

SOPHOMORE RECITAL

Carrie Streeter
oboe

Student of Darrel Stubbs

Assisted by Rebecca Pyper, *soprano*

Sonata in G Minor, op. 1, no. 6 — George Frideric Handel (1685-1759)

Larghetto
Allegro
Adagio
Allegro

Sonata — Paul Hindemith (1895-1963)

Munter
Sehr langsam--Lebhaft--
Sehr langsam, wie zuerst--Wieder lebhaft

The Winter's Passed — Wayne Barlow (1912-)

INTERMISSION

3 Romanzen, op. 94 — Robert Schumann (1810-1856)

Romanze No. 1 - Moderato
Romanze No. 3 - Moderato

Preludes, op. 23 — Sergey Rakhmaninov (1873-1943)

Prelude No. 3 in D Minor
Prelude No. 4 in D Major
Amy Trent, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 29, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

SYMPHONY ORCHESTRA
K. Newell Dayley, *director*

Symphony No. 9 in E Minor, op. 95 — Antonín Dvorák (1841-1904)

Adagio--Allegro molto
Largo
Scherzo
Allegro con fuoco

INTERMISSION

Overture to *West Side Story* — Leonard Bernstein--Peress (1918-)

Suite from Music for the Royal Fireworks — George Frideric Handel-Harty (1685-1759)

Overture
Alla Siciliana
Bourée
Menuetto

Symphony No. 1 in C Minor, op. 68 — Johannes Brahms (1833-1897)

Allegro non troppo, ma con brio

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 29, 1990 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

JAZZ COMBO CONCERT

Yardbird Suite	Charlie Parker (1920-1955)
Impressions	John Coltrane (1926-1967)
Star Dust	Hoagy Carmichael (1899-)
Samba Des Daz	Bill Moio

M W 1:00 Combo

Sometimes I'm Happy	
There Will Never Be Another You	Warren Gordon
Medley:	
Angel Eyes	Dennis and Brent
Laura	Mercer and Raskin
Moonlight in Vermont	
My Secret Love	Parish and Sherwood

T Th 1:00 Combo

Waltz	Tom Clark
Fudge	Jed Moffitt
Freddie Freeloader	Miles Davis (1926-)
'Round Midnight	Thelonious Monk (1917-1982)

M W 10:00 Combo

Personnel

M W 1:00
Nate Hofheins, *alto saxophone*
Eddie Carr, *trumpet*
John Fee, *trombone*
Deidre Rodmean, *piano*
David Egbert, *bass*
Derek Warren, *drums*

T Th 1:00
D.B. Long, *baritone saxophone*
Bret Cook, *trombone*
Lyle Durland, *trombone*
Carrie Streater, *piano*
Dave Wilberg, *bass*
Richard Leloudis, *drums*

M W 10:00
Tom Clark, *saxophones and flute*
Jed Moffitt, *piano*
Brady Ward, *bass*
Brian Christensen, *drums*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 29, 1990 - 9:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Martha West Glissmeyer
voice

Student of Lila Stuart

In partial fulfillment of the requirements for the degree Master of Music

Assisted by:
Dian Baker, *piano*
Cybèle Stevenson, *violin*

Non è il ciel — Domenico Scarlatti (1685-1757)

E lontano il mio tormento

Cessino i vostri gemiti

Cybèle Stevenson, *violin*

Mi tradi quell'alma, from *Don Giovanni*, K.527 — Wolfgang Amadeus Mozart (1756-1791)

Poème de l'amour et de la mer — Ernest Chausson (1855-1899)

La fleur des eaux
La mort de l'amour
Les temps de lilas

The Lord Mayor's Table — William Walton (1902-)

Wapping Old Stairs

Rhyme

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 30, 1990 - 7:30 p.m.
deJong Concert Hall

GUEST ARTIST SERIES

RICKS COLLEGE CHAMBER ORCHESTRA

and

RICKS COLLEGE SYMPHONIC BAND

Symphony No. 29 in A Major, K. 186a — Wolfgang Amadeus Mozart (1756-1791)

Allegro moderato
Andante
Minuet
Allegro con spirito

Serenade in E Major, op. 22 — Antonín Dvorák (1841-1904)

Moderato
Tempo di Valse
Scherzo
Larghetto
Finale: Allegro vivace

RICKS COLLEGE CHAMBER ORCHESTRA

Mars, from "The Planets", op. 32 — Gustav Holst (1874-1934)

Jupiter, from "The Planets", op. 32 — Gustav Holst

The Stars and Stripes Forever — John Philip Sousa (1854-1932)

America, The Beautiful — Samuel Augustus Ward--Dragon

American Overture for Band — Joseph Willcox Jenkins

Overture in B-flat — Caesar Giovannini--Robinson

Canticle: All Creatures of our God and King — Claude T. Smith

Hymn for Band — Brent Heisinger

Symphony No. 1 — Bukvich

Prologue
Seeds in the Wind
Ave Maria
Fire-Storm

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 30, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Nicole Pinnell
cello

Student of Roger Drinkall

Assisted by Dian Baker, *piano*

Suite II in D Minor, BWV 1008 — Johann Sebastian Bach (1685-1750)

Praeludium
Allemande
Courante
Sarabande
Menuetto I, Menuetto II
Gigue

Concerto in B Minor for Cello and Orchestra, op. 104 — Antonín Dvorák (1841-1904)

Allegro
Adagio ma non troppo
Allegro moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, April 2, 1990 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Piano Trio in C Major, op. 87 — Johannes Brahms

Allegro
Andante con moto

Michael Abramson, *violin*
Curtis Davis, *cello*
Marshall Davies, *piano*

Trio in B-flat — Schubert

Andante un poco mosso

Nicole Pinnell, *cello*
Cybèle Stevenson, *violin*
Scott McCarrey, *piano*

Quintet in F Minor — César Franck

Molto moderato quasi Lento--Allegro

Natassja Olsen, Marinda Peterson, Hadley Allen,
Paula Bergeson, Emily Jacobs

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 3, 1990 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Jill Gould
piano

Student of Jeffrey Shumway

Overture in the French Manner — Johann Sebastian Bach (1685-1750)

Grave--Vivace--Grave
Courante
Gavotte I, Gavotte II
Passapied I, Passapied II
Sarabande
Bourée I, Bourée II
Gigue
Echo

Sonata in D Minor, op. 31, no. 2, "Tempest" — Ludwig van Beethoven (1770-1827)

Largo--Allegro
Adagio
Allegretto

Danse infernale, from *L'oiseau de feu* — Igor Stravinsky--Agosti

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 3, 1990 - 6:00 p.m.
Maeser Building

SOPHOMORE RECITAL

Susanna Wrathall
violin

Student of Barbara Williams

Assisted by Jayne Galloway

Sonata in D Major, op. 137, D. 384 — Franz Peter Schubert (1797-1828)

Allegro molto
Andante
Allegro vivace

Sonata in G Minor for Solo Violin, BWV 1001 — Johann Sebastian Bach (1685-1750)

Adagio
Fuga

INTERMISSION

Romanian Folkdances — Béla Bartók (1881-1945)

Joc Cu Bâta--Dance with Sticks
Brâul--Waistband Dance
Pe Loc--Stamping Dance
Buciumeana--Hornpipe Dance
Poarga Românească--Romanian Polka
Maruntel--Quick Dance

Concerto in G Minor, op. 26 — Max Bruch (1838-1920)

Vorspiel
Adagio
Finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 3, 1990 - 7:30 p.m.
deJong Concert Hall

APRIL FOOLS CONCERT REVISITED

Program

INTERMISSION

Finis

PERSONAE NON GRATAE

David Dalton, *Generalmusikdirektor*
Glenn Williams, *Major domo*

BYU CHAMBER ORCHESTRA

First Violins
Mike Abramson
Blair Bateman
Kirstan Harris
Dionni Stone
Malinda Probst
Jennie Dutton
Paul Abegg
Rose Bean
Peggy Jellinghausen

Second Violins
Amy Jacob
Alysn Rogerson
Ken Rogerson
Susan Midgely
Mindy Peterson
Daphne Eller
Keola Niemann
Mary Ann Bennion

Trombone
Bryce Mecham

Violas
Joël Belgique
Nancy Call
Claudine Bigelow
Lee Ann Morgan
Miriam Horne
Heidi Szoke

Cello
Jim Hardy
Nicole Pinnell
Curtis Davis
Sandy Garrard
Monika Rosborough
Mary Ann Oram
Robert Marsden

Bass
Darrin Howell
Jeff Gutke

Timpani, perc.
Jim Schouten

Flute
Debra Gilchrist
Lynette Leavitt

Oboe
Charis Duke
Carrie Streeter

Clarinet
Lisa Hubbard
Madeline Lebaron

Bassoon
Chris Smith
Glen B. Williams

Horn
Dana Roberts
Tara Farmer

Trumpet
Brett Jackson
Cliff Oram

DESERTED STRING QUARTET

Harry Curby, *violin*
Barbara Williams, *violin*
David Dalton, *viola*
Roger Drinkall, *cello*

FAGGOTTI

Anna Detroit
Chris Smith
Patricia Smith
Glenn B. Williams

PARALLEL ORGANUM

Parley Belnap
Douglas Bush

OTHER PERSONAE IN ORDER OF OBSCURITY

Clyn Barrus, *bratsche*
Dian Baker, *haplesschord*
Donna Fairbanks, *geige*
Ralph Laycock, *hose*
Ralph Woodward, *bonnet*
Rosalie Pratt, *warper*
David Sargent, *woofer*
Steve Call, *tubbist*

Tom and Louise Plummer
Todd Britsch, *chords*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 3, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

William R. Atkinson
piano

Student of Robert B. Smith

Italian Concerto in F Major, BWV 971 — Johann Sebastian Bach (1685-1750)

Allegro
Andante
Presto

Sonata in D Major, op. 10, no. 3 — Ludwig van Beethoven (1770-1827)

Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

INTERMISSION

Piano Variations (1930) — Aaron Copland (1900-)

Intermezzo in B-flat Major, op. 76, no. 4 — Johannes Brahms (1833-1897)

Alborada del gracioso — Maurice Ravel (1875-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 3, 1990 - 9:00 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Richard Elliott
organ

PROGRAM

Preludium in G Major	Nicolaus Bruhns (1665-1697)
Variations on "Est-ce mars"	Jan Pieterszoon Sweelinck (1561-1621)
O Mensch, Bewein' dein' Sünde gross, BWV 622	Johann Sebastian Bach (1685-1750)
Toccata, Adagio and Fugue in C Major, BWV 564	Johann Sebastian Bach

brief pause

Prélude et Fugue sur le nom d'Alain, op. 7	Maurice Duruflé (1902-1986)
Andante sostenuto, from *Symphonie gothique*	Charles-Marie Widor (1844-1937)
Final, from the *Sixth Symphony*	Louis Vierne (1870-1937)

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

UTAH SYMPHONY CHAMBER ORCHESTRA

Pascal Verrot, *conductor*
Michael Best, *tenor*
William Barnewitz, *horn*

Wednesday, April 4, 1990 - 7:30 p.m.
deJong Concert Hall

Simple Symphony for String Orchestra, op. 4 — Benjamin Britten (1913-1976)

Boisterous Bourrée: Allegro ritmico
Playful Pizzicato: Presto possibile pizzicato sempre
Sentimental Sarabande: Poco lento e pesante
Frolicsome Finale: Prestissimo con fuoco

Serenade for Tenor Solo, Horn and Strings, op. 31 — Benjamin Britten

Prologue: Andante (Horn Solo)
Pastoral: "The Day's grown old" (Cotton): Lento
Nocturne: "The splendor falls on castle walls" (Tennyson): Maestoso
Elegy: "O Rose, thou art sick" (Blake): Andante appassionato
Dirge: "This ae nighte: (Anon.): Alla marcia grave
Hymn: "Queen and huntress" (Ben Johnson): Presto e leggiero
Sonnet: "O soft embalmer of the still midnight" (Keats): Adagio
Epilogue: Andante (Horn Solo)

Chacony in G Minor for Strings, Z. 730 — Henry Purcell (1659-1695)

Edited for String Orchestra by Benjamin Britten

INTERMISSION

Symphony for Strings in C Minor (from the Quartet No. 8, op. 110) — Dmitry Shostakovich (1906-1975)

Largo
Allegro molto
Allegretto
Largo
Largo

Played without pause

Transcribed for String Orchestra by Rudolf Barshai

Simple Symphony for String Orchestra, op. 4
Benjamin Britten (1913-1976)

Composed in 1933-1934 based on themes from 1923-1926.
Premiered on March 6, 1934 in Norwich , conducted by the composer.

"This *Simple Symphony*," reads a note in the published score, "is entirely based on material from works which the composer wrote between the ages of nine and twelve. Although the development of these themes is in many places quite new, there are large stretches of the work which are taken bodily from the early pieces--save for the re-scoring for strings." When Benjamin Britten wrote these words in 1934, at the ripe age of 21, he was already a composer of sixteen years experience: his precocity is matched by only a handful of figures--Mozart, Rossini, Mendelssohn, Schubert--in the whole history of the art. When he was two, he would cry to be taken to the piano so that he could pick out tunes for himself; three years later he scribbled down his first music. Formal piano instruction followed at seven, viola lessons at ten. (He was to dedicate the *Simple Symphony* to his viola teacher, Audrey Alston, who introduced him to Frank Bridge.) At seven he was devouring scores of symphonies and operas with the fascination other children reserved for *Robinson Crusoe*. By age nin he had completed an oratorio and a string quartet, and by 1930, when he entered the Royal College of Music, he had additionally authored ten piano sonatas, three piano suites, six quartets and dozens of songs. Of those puerile years, Britten recalled, "I remember the first time I tried [to compose], the result looked rather like the Forth Bridge, in other words hundreds of dots all over the page connected by long lines all joined together in beautiful curves. I am afraid it was the pattern on the paper in which I was interested. . . . My next efforts were much more conscious of sound. I had started playing the piano and wrote elaborate tone poems usually lasting about twenty seconds, inspired by terrific events in my home life, such as the departure of my father for London, the appearance in my life of a new girl friend or even [the report of] a wreck at sea. My later efforts luckily got away from the emotional inspirations and I began to write sonatas and quartets which were not connected in any direct way with life." It was several of these pieces from his earliest years that Britten based his delightful *Simple Symphony*.

Britten wrote the *Simple Symphony* between December 1933 and February 1934, the year after he left the RCM and was just beginning to establish himself as a professional composer. (The

timing seemed fated--Elgar, Holst and Delius all died in 1934.) He selected several of his songs and piano pieces, threaded them into four suite-like movements and gave them a deft scoring for strings. "In the process, one suspects, they may have lost something of their innocence," wrote Peter Evans in his study of the composer's music. "The twenty-year-old composer seems to have been unable to resist a few touching-up strokes of sophistication." Yet this music, with what Norman Fulton called its "clever simplicity," never fails to charm audiences with its wit, craft and touching hints of nostalgia for a fine childhood that Britten had quickly outgrown.

The infectious innocence of the *Simple Symphony* is amply attested by the allusive alliterations of its movement's titles: *Boisterous Bourrée, Playful Pizzicato, Sentimental Sarabande* and *Frolicsome Finale.* The *Boisterous Bourrée* is a small sonata form whose themes (D minor, martial and rhythmic; F major, playful and dance-like) were taken from the Piano Suite No. 1 (1926) and a song of 1923. *Playful Pizzicato* was based on a Scherzo for Piano and a song, both from 1924. The *Sentimental Sarabande* derived from the Third Piano Suite (1925) and, in its central section, a 1923 waltz of most tender emotion. The Piano Sonata No. 9 of 1926 and a song from one year earlier were used in the *Frolicsome Finale*, which is disposed, like the first movement, in a crystalline sonata structure.

Serenade for Tenor Solo, Horn and Strings, op. 31
Benjamin Britten (1913-1976)

Composed in 1943.
Premiered on October 15, 1943 in London, with Peter Pears and Dennis Brain as soloists, conducted by Walter Goehr.

Britten returned to England from the United States in the spring of 1942, resolved to argue for his status as a conscientious objector and serve his country as best he could in some noncombatant capacity. His tribunal assigned him to give concerts in hospitals, shelters and bombed-out villages, and carry on with his compositional activities. During the summer he met a brilliant young horn player, just 21 years old, who had already established his position as one of the day's greatest wind virtuosos--Dennis Brain. Brain requested that the composer, who was just eight years his senior, write a concerto for him, but Britten decided to commemorate his homecoming with a piece more deeply rooted in English culture: a setting of texts by great national poets for tenor voice and strings, with an accompanying solo part for horn.

Britten chose for his *Serenade for Tenor, Horn and Strings* well-known verses by Cotton, Tennyson, Blake, Ben Jonson and Keats, and on anonymous poem from the 15th century that treat

the subjects of evening and night and sleep. The horn, with the sylvan associations that had been conjured for it by the German Romanticists, was the perfect sonority to call up the images of nature that Britten sought. His writing for the instrument, characteristic but difficult, was tailored for the virtuoso technique of Brain, who "was always most cautious of advising any alterations," recalled the composer. "Passages which seemed impossible even for his prodigious gifts were practised over and over again before any modifications were suggested, such was his respect for a composer's idea." The tenor part was written especially for Peter Pears, Britten's closest friend and the greatest interpreter of his vocal works. Walter Goehr conducted his orchestra in the *Serenade*'s premiere, at London's Wigmore Hall on October 15, 1943.

The traditional "serenade" was an 18th-century instrumental genre of entertaining nature, often played in the out-of-doors of an evening by wind instruments. The practice seems to have originated in Italy, from a song sung by a lover under the window of his lady. (The word apparently derives from both the Latin "*sera*" meaning "evening" and "*serenus*" denoting "clear" or "open," as in "open air.") The serenader brought along accompanying musicians, and the custom was eventually taken over entirely by instruments. In Mozart's time, groups of professional musicians hired themselves out as serenaders for private parties and evening entertainments. They would often play outdoors throughout the night, setting up before one house for a half-hour's program before moving on to their next engagement, playing a march as they went. The tradition of the opening and closing march carried over into the concert presentation of serenades at banquets and wedding parties, when the musicians would strike up such a number as they entered the platform and play it again as they left. (Leopold Mozart decided to give up performing when he could no longer memorize these processional pieces.) Britten's *Serenade* carries on the traditions of the genre through the nocturnal evocations of its texts and their settings, the prominent use of wind sonority and the Prologue/Epilogue for solo horn, which opens and closes the work. This instrumental strophe, the same on both occurrences, is played at the end off-stage, as from a distance, just as the sound of a subsequent serenade would have been several streets away. Beside its historical association, this postlude lends to the *Serenade* a quality of rich nostalgia, of musical *déjà vu* that leaves in the mind a dream-like, remembered impression of this sublime music.

"The subject [of the *Serenade*] is Night," write Edward Sackville-West, to whom Britten dedicated the score. "The lengthening shadow, the distant bugle at sunset, the Baroque panoply of the starry sky, the heavy angels of sleep; but also the cloak of evil--the worm in the heart of the rose, the sense of sin

in the heart of man. The whole sequence forms an Elegy or Nocturnal (as Donne would have called it), invoking the thoughts and images suitable to evening." Much could be (and has been) written about the exquisite appositeness of Britten's music to the texts he set. The *Serenade* is a work that seems, somehow, familiar even upon first hearing, as though tone and word had been melded inevitably by some ineffable creative force. "If wind and water could write music," judged Yehudi Menuhin, "it would sound like Ben's." This *Serenade*, quite simply, is one of the greatest vocal works in the language, as Michael Kennedy noted: "English poetry had never before been set to music like this, with such intensity, such musical penetration and saturation of the text, and with such unity of atmosphere."

PROLOGUE (horn solo)

PASTORAL
(Charles Cotton, 1630-1687)

The day's grown old; the fainting sun
Has but a little way to run,
And yet his settds, with all his skill,
Scarce lug the chariot down the hill.

The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a mighty elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.

And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the West,
Shall lead the world the way to rest.

NOCTURNE
(Alfred Lord Tennyson, 1809-1892)

The splendor falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying.
Blow, bugle; answer, echoes, answer, dying, dying, dying.

O hark, O hear, how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying.
And answer, echoes, answer, dying, dying, dying.

ELEGY
(William Blake, 1757-1827)

O Rose, thou art sick;
The invisible worm
That flies in the night,
In the howling storm,
Has found out thy bed
Of crimson joy;
And his dark, secret love
Does they life destroy.

DIRGE
(Anonymous, 15th Century)

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleete and candle-lighte,
And Christe receive thy saule.

When thou from hence away art past,
Every nighte and alle,
To Whinnymuir thou com'st at last;
And Christe receive thy saule.

If ever thou gav'st hos'n and shoon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.

If hos'n and shoon thou ne'er gav'st nane,
Every nighte and alle,
The whinnies shall prick thee to the bare bane;
And Christe receive they saule.

From Whinnymuir when thou may'st pass,
Every nighte and alle,
To Brig o'Dread thou com'st at last;
And Christe receive thy saule.

From Brig o'Dread when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last,
And Christe receive thy saule.

If ever thou gav'st meat or drink,
Every nighte and alle,
The fire sall never make thee shrink;
And Christe receive thy saule.

If meat or drink thou ne'er gav'st nane,
Every night and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

HYMN

(Ben Jonson, 1573-1637)

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close:
Bless us then with wished sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal-shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night
Goddess excellently bright.

SONNET
(John Keats, 1795-1821)

O soft embalmer of the still midnight,
Shutting with careful fingers and benign,
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine:
O soothest Sleep! if so it please thee, close,
In midst of this thine hymn my willing eyes,
Or wait the "Amen" ere thy poppy throws
Around my bed its lulling charities;
Then save me, or the passed day will shine
Upon my pillow, breeding many woes,
Save me from curious Conscience that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oiled wards,
And seal the hushed Casket of my Soul.

EPILOGUE (horn solo)

Chacony (Chaconne) for Strings in G minor, Z. 730
Henry Purcell (1659-1695)
Edited for String Orchestra by Benjamin Britten (1913-1976)

Composed around 1680; edited for string orchestra by Britten in 1964.

The "chaconne" (or "chacony," to use Purcell's word), one of the most popular and durable forms of Baroque music, is a set of continuous variations unfolding around a short, repeated melody. It may have had its surprising origin in a wild and sensuous Mexican dance in triple meter that was imported into Europe through Spain during the 16th century. The dance soon lost its original character, however, and by the middle of the following century had become a sedate concert and dramatic genre often used to express tragic emotions. Purcell included a number of such pieces in the stage works written during the half-dozen years of his life (the lament from *Dido and Aeneas* is the most famous example), but

among his early realizations of the form is the Chaconne in G minor. The work is included in a manuscript now in the British Museum containing some twenty fantasias for viol consort that were apparently written at Windsor during the summer of 1680, the year after Purcell was appointed organist at Westminster Abbey. Since the viol, one of the staples of Elizabethan music, was largely out of fashion by the reign of Charles II, it is unclear why Purcell undertook such works at that time. Indeed, these are the last known examples of the viol fantasia ever written. In the manuscript, the Chaconne is scored for four viols and paired with a Pavan in the same key. The piece is built on an eight-measure theme first presented in the bass as support for the chordal accompaniment of the upper strings, and then becomes the subject for eighteen variations. The mood throughout is somber, almost tragic, though it is unlikely that the music was associated with any dramatic production, since Purcell did little composing for the stage until 1689. In 1964, Benjamin Britten, a lont-time admirer and editor of Purcell's music, arranged the Chaconne for string orchestra, keeping the musical text intact but adding dynamic shadings, equalizing the distribution of parts and securing a consistent treatment of dotted rhythms.

Symphony for Strings in C minor
(from the Quartet No. 8, op. 110a)
Dmitri Shostakovich (1906-1975)
Transcribed for String Orchestra by Rudolf Barshai

Composed in 1960.
Quartet premiered on October 2, 1960 in Leningrad by the Beethoven Quartet.

In the autumn of 1941, mid-way through the devastating one-and-a-half-year siege with which the Nazi forces tried to strangle Leningrad into submission, Dmitri Shostakovich (who served as a fireman in the city because his health precluded active military duty) was inspired to write his gigantic Seventh Symphony in tribute to the courage and determination of his fellow citizens. Two decades later, Shostakovich was again stirred to translate his feelings about the War into tones. In July 1960, he was in Dresden composing the background music for a joint Soviet-East German film about the Second World War called *Five Days, Five Nights.* (He issued an orchestral suite from the score the following year as his Opus 111a.) So moved was he by the subject of the story and the still-unhealed scars of the city, which the Allies had reduced to rubble in 1945 in a single night of the most fearsome bombing in

the history of warfare, that he poured his feelings into the musical form which he had entrusted with his most personal thoughts ever since the 1936 attack on his opera, *Lady Macbeth of Mzensk*--the string quartet. The Eighth Quartet was composed in three days in Dresden in July 1960, and dedicated to "the memory of the victims of fascism and the War." It was premiered on October 2nd in Leningrad by the Beethoven Quartet, though the composer had to miss the performance because he was hospitalized for treatment of a broken leg he had suffered in September at the wedding festivities of his son, Maxim. The Quartet has become his most frequently performed chamber work, and is generally regarded as one of the 20th-century's masterworks in the genre, "a perfect communicative balance between the public and the private dimensions," according to Christopher Norris. The transcription for string orchestra is by the Russian conductor Rudolf Barshai.

In *Testimony*, Shostakovich's purported memoirs, edited by Solomon Volkov, the composer stated that the Eighth is "an autobiographical quartet." Without giving elucidating details, he implied that its essential message is carried by the title of a well-known song of the Russian Revolution that he quoted in the fourth movement: *Exhausted by the Hardships of Prison.* Indeed, quotation and reference, and the world of associations that they open, provide the very substance of this work. The chief motive running through the Quarter, and providing the germ for much of its thematic material, is Shostakovich's musical "signature"--DSCH, the notes D-E flat-C-B. (The note D represents his initial. In German transliteration, the composer's name begins "Sch": S[ess} in German notation equals E-flat, C is C, and H equals B natural.) He incorporated the same theme into his Tenth Symphony (1953) and his First Violin Concerto (1948), as well as into the curious 1965 song set to the text of the *Preface to the Complete Collection of My Works, and Brief Reflections on the Preface*, where he used it to accompany the words of his own name.

The Quartet is in five continuous movements. The DSCH motive is heard immediately in imitation as the somber opening of the first movement. Three other themes are provided for contrast: a quotation in dotted rhythms from the First Symphony; an eerie descending chromatic scale; and a reminiscence of the Fifth Symphony in the violins above the drone of the low strings. The four thematic elements are recapitulated to round out the movement, and lead without pause to a furious *toccata*, brutal, hammering music, depicting the cruel destruction of war, that drops below the dynamic level of *fortissimo* only once. Shostakovich inserted into this movement the modal theme based on Jewish models that he had used for the finale of his Piano Trio No. 2 of 1944. (Shostakovich's sympathy for the Jewish victims of the War was made clear by his Symphony No. 13, "Baba Yar," of the

following year. "Jewish folk music," he said in *Testimony*, "has made a powerful impression on me. . . . It's almost always laughter throuth tears. This quality is close to my ideas of what music should be.")

The third movement is a scherzo, by turns sardonic and lyrical. Its main theme is a snapping version of the DSCH motive, and is succeeded by a restless waltz melody in the first violin. Metric uncertainty troubles the movement's trio, which quotes the principal theme (and its harsh, repeated-note accompaniment) of the composer's Cello Concerto No. 1, written in 1959 for Mstislav Rostropovich. The slow fourth movement explodes with the Concerto's accompaniment figure transmogrified into gunshots, which temporarily cover the sound of a distant siren implied by the first violin. The three lower voices in unison play a melody from the Eleventh Symphony ("The Year 1905") of 1957. After a repetition of the gunshots, the Russian song *Exhausted by the Hardships of Prison* is intoned by the first violin above a drone. The cello is then granted a lovely fragment from the opera *Lady Macbeth of Mzensk*, which Shostakovich was revising at just that time as the more politically acceptable *Katerina Izmaylova.* The gunshots, the Russian Revolutionary song and the Eleventh Symphony motive in condensed versions serve as the movement's coda. The finale of the Eighth Quartet, like those of several of Shostakovich's important late works, eschews Romantic apotheosis in favor of 20th-century doubt. The austere mood and the DSCH theme of the first movement return, and the music seems hardly able to maintain its forward motion. Its energy dissipated, perhaps through cartharsis or just from weariness, the Quartet dies away with an inconclusive open-interval harmony.

c. 1990 R.E.R.

Michael Best

tenor

Lyric tenor Michael Best is in his twelfth season as principal artist with the Metropolitan Opera Company. Mr. Best debuted with the Company in 1978-79 season, appearing first as Toby Higgins in *The Rise and Fall of the City of Mahogonny* and later as The Novice in *Billy Budd.* Since then, he has repeated those roles and performed in Met productions of *Fidelio, Dialogue of the Carmelites, Peter Grimes, Les Contes d'Hoffmann, Rigoletto, Parsifal, Der Rosenkavalier, Khosvanschina, Les Mamelles de Tirésias,* and *L'Enfant et les Sortilèges.*

Mr. Best grew up in Durham, North Carolina in a musical family. He began serious vocal studies with Professor John Hanks at Duke University and after graduation received a scholarship to the Juilliard School of Music in New York City. While earning his

Master's Degree there, Mr. Best made an excellent impression in the role of Erice in a production of Cavalli's *L'Ormindo.* He repeated this role with the Washington Opera, where he also scored a success as Kaspar in Gian Carlo Menotti's *Amahl and the Night Visitors*, directed by the composer.

Some of Mr. Best's biggest successes have occurred in last-minute replacement appearances. On four hours notice he sang the demanding role of Giasone in Giovanni Simon Mayr's *Medea in Cortinto* at Alice Tully Hall in New York and scored a personal and critical triumph. Several months later in Montreal, with only two days to prepare, he performed the difficult tenor solos in Beethoven's *Christ on the Mount of Olives.* He replaced British tenor Robert Tear in a series of performances of Britten's *Serenade for Tenor, Horn and Strings* with the Philadelphia Orchestra conducted by Eugene Ormandy, scoring an immediate success. In every case, he has returned for subsequent concerts, singing the Mozart *Requiem* in Montreal, a rarely performed Scarlatti oratorio with the Clarion Society in New York, and several concerts with the Philadelphia Orchestra. His success with the Philadelphia Orchestra brought invitations to sing with the other orchestras, including the New York and Los Angeles Philharmonics with Zubin Mehta, and the symphonies of Boston, San Francisco, Cincinnati, Detroit, Baltimore, New Jersey, Miami and Toronto.

Reviewing the world premiere in January 1981 of Theodore Antoniou's *Circle of Thanotos and Genesis* with Seiji Ozawa and the Boston Symphony Orchestra, Richard Dyer of the Boston Globe said, "Michael Best sounded like the best lyric tenor in America."

Mr. Best presently lives in New York City with his wife, soprano Marsh Andrews.

Pascal Verrot
conductor

Pascal Verrot, Assistant Conductor of the Boston Symphony Orchestra, has held this post since the 1986/87 season. He has conducted the Boston Symphony on several occassions, including subscription performances in Symphony Hall in November and December of 1986 and November of 1988 and at Tanglewood in the summer of 1988. He also conducted the Boston Symphony Chamber Players in Boston and on tour.

Pascal Verrot holds degrees from both the Sorbonne in Paris and the Paris Conservatory; at the Paris Conservatory, where he was a student of Jean-Sebastian Bereau for four years, he won first prize in the conducting competition. Mr. Verrot also studied with the late Franco Ferrara at the Accademia Musicale Chigiana in

Siena. In September 1985 he was a prizewinner at the Min-On Conducting Competition in Tokyo, where he first came to the attention of Seiji Ozawa. In March 1986, as a result of winning the Min-On Competition, he toured Japan, conducting five Japanese orchestras; he was invited back for a further tour of Japan in January and February, 1988.

In recent seasons, Pascal Verrot has made several debut appearances: at the Lyon Opera House, where he conducted *Die Fledermaus*, in December 1987; with the Toronto Symphony, which he conducted at short notice in March 1988; and with the Orchestre de Paris in June of 1988. While in Lyon he also made his first recording, for Erato, featuring tenor Luca Canonici with the Lyon Opera House Orchestra and Chorus. He debuted with the Hamilton Philharmonic in December of 1989.

Pascal Verrot is on the conducting faculty of the New England Conservatory of Music and on the faculty of the Tanglewood Music Center.

This concert is funded in part by donations from Geneva Steel.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 4, 1990 - 7:30 p.m.
Madsen Recital Hall

GUITAR ENSEMBLE
Lawrence Green, *director*

with

Mark Porcaro
and
Louie Frank

Canon in D Major	Johann Pachelbel (1653-1706)
Baryton Trio in C Major, Hob. XI/76	Joseph Haydn (1732-1809)
Moderato Menuet Finale: Scherzo	
Quintet in D Major	Luigi Boccherini (1743-1805)
Grave assai Fandango	
L'Encouragement, op. 34	Fernando Sor (1778-1839)
Theme and Variations	
Sextet in B-flat Major, op. 18	Johannes Brahms (1833-1897)
Theme and Variations	
The Ragtime Dance	Scott Joplin (1868-1917)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 6, 1990 - 7:30 p.m.
deJong Concert Hall

POPS CONCERT

featuring

WIND SYMPHONY
David Blackinton, *director*

MEN'S CHORUS
Mack Wilberg, *director*

WOMEN'S CHORUS
Jean Simons, *director*

with guest artists

NORTHRIDGE ELEMENTARY CHORUS
Don Harvie, *director*

I

Block M — Jerry Bilik

Selections from "Les Miserables" — Arr. Warren Barker
WIND SYMPHONY

II

This Old Man — Arr. Robert Chilcott
Eric Jones, *bass*
Michael Poulsen, *percussion*

You Made Me Love You — Arr. David R. Asplund

My Boyfriend's Back — Arr. Mark Brymer
WOMEN'S CHORUS

III

Singin' an' Dreamin' — Arr. David R. Asplund

One Moment in Time — Arr. John Higgins
NORTHRIDGE ELEMENTARY CHORUS

Let the River Run — Arr. John Higgins
WOMEN'S CHORUS AND NORTHRIDGE ELEMENTARY CHORUS

IV

Selections from "The Phantom of the Opera" — Arr. Warren Barker
WIND SYMPHONY

V

Selections from "Paint Your Wagon" — Arr. John Cacavas
MEN'S CHORUS AND WIND SYMPHONY

VI

Three Popular Arrangements — Arr. Steve Zegree
Bop Till You Drop
Up the Ladder to the Roof
(Na Na Hey Hey) Kiss Him Goodbye
Brett Toone, *soloist*

Mosquitoes — Paul Bliss

Flight of the Bumble-Bee — Arr. Harvey Enders
Rob Talbot, *piccolo*

The Best of Doo-Wop — Arr. Ed Lojecski
Duke of Earl
Get a Job
Goodnight, It's Time to Go

I Never See Maggie Alone — Arr. Don Gray

Whistle, Maggie, Whistle — Arr. David Stocker
MEN'S CHORUS

VII

Broadway Curtain Time — Arr. John Krance

Hello, Dolly!
Put On a Happy Face
If He Walked Into My Life
Mame
Once Upon a Time
Hey, Look Me Over

COMBINED CHOIRS AND WIND SYMPHONY

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 6, 1990 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Laurie Illions and Karine Stone
violin

Students of Harry Curby

Assisted by Patricia Smith and Robert Nakéa

Chanson Louis XIII and Pavane — Fritz Kreisler (1875-1962)

Laurie Illions

Vocalise — Sergey Rakhmaninov (1873-1943)

Karine Stone

Concerto No. 3 in G Major, K. 216 — Wolfgang Amadeus Mozart (1756-1791)

Rondeau: Allegro

Laurie Illions

INTERMISSION

Concerto in E Major, BWV 1042 — Johann Sebastian Bach (1685-1750)

Allegro
Adagio
Allegro assai

Karine Stone

Concerto No. 3 in G Major, K. 216 — Wolfgang Amadeus Mozart

Allegro

Laurie Illions

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 7, 1990 - 6:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Nancy Call
viola

Student of David Dalton

Assisted by:
Dian Baker, *piano*
Joël Belgique, *viola*
LeeAnn Morgan, *viola*
Heidi Szoke, *viola*
Jim Hardy, *cello*
Charis Duke, *harpsichord*

Theme and Variations for Viola and Orchestra — Alan Shulman (1915-)

Adagio — Zoltán Kodály (1882-1967)

Sonate für Bratsche und Klavier, op. 11, no. 4 — Paul Hindemith (1895-1963)

Fantasie
Thema mit Variationen
Finale (mit Variationen)

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051 — Johann Sebastian Bach (1685-1750)

Allegro
Adagio ma non tanto
Allegro

Joël Belgique, *viola*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 7, 1990 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

BYU FOLK/BLUEGRASS ENSEMBLE

She'll Be Comin' Round the Mountain	Traditional
The Fox was Looking for a Lamb	Norwegian Folk Song
Stones Rag	Traditional Fiddle Tune
Bye, Bye, Blues	Lown--Gray--Bennett--Hamm
My Silver Bells	Traditional Fiddle Tune
Billy in the Lowground	Traditional Fiddle Tune
Fair Florilla	Traditional
Soldiers Joy	Old Scottish Tune

Slim Dusty's Travelin' Band	Australian Tune
Buck's Run	Buck White
Truckin' to the Rodeo	Romney Biddulph
Kentucky	Lynn Elliott
Nothing's Free	Charles Baker
East Bound Freight	
Up and Around the Bend	Bela Fleck

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 7, 1990 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Robert Baker
tenor

Rebecca Vilate Pyper
soprano

Students of Rebecca Wilberg and Shirley Westwood

Assisted by:
Christy Anderson, *piano*
Marshall Davies, *piano*

I

from "Die Schöne Müllerin," D. 795 — Franz Schubert (1797-1828)

Die liebe Farbe
Die böse Farbe
Trockne Blumen
Ungeduld

Mr. Baker

II

Quatre chansons de jeunesse — Claude Debussy (1862-1918)

Pantomime (1882)
Clair de lune (1882)
Pierrot (c.1881)
Apparition (1884)

Miss Pyper

III

Danny Boy — Irish Air, Arr. Fred Weatherly
Sometimes I Feel Like a Motherless Child — Spiritual, Arr. H.T. Burleigh
Billy Boy — American Sea Chanty, Arr. John Edmunds

Mr. Baker

IV

from "Six Elizabethan Songs" — Dominick Argento (1927-)

Spring
Winter
Dirge
Diaphenia

Miss Pyper

V

Vilja's Song, from *The Merry Widow* — Franz Lehár (1870-1948)

Miss Pyper

Yours is My Heart Alone — Franz Lehár

Mr. Baker

Ah! Sweet Mystery of Life, from *Naughty Marietta* — Victor Herbert (1859-1924)

Miss Pyper and Mr. Baker

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, April 9, 1990 - 12:00 noon
Madsen Recital Hall

SAXOPHONE QUARTETS AT MIDDAY

Fantazia — Orlando Gibbons
Sérénade Mélancolique — Robert Clérisse
The Goldrush Suite — Jack W. Marshall
- Sweet Betsy from Pike
- What Was Your Name in the States?
- Joe Bowers and the California Bank Robbers

JoEllen Turley, *soprano saxophone*
Nate Hofheins, *alto saxophone*
Scott Egbert, *tenor saxophone*
Kim Mitchell, *baritone saxophone*

Andante et Scherzo — Eugène Bozza
Quartet in C Major, op. 76, no. 3 — Franz Joseph Haydn--Stanton
- Finale: Presto

Debbie Davenport, *soprano saxophone*
Joshua Rodriquez, *alto saxophone*
Berin Stephens, *tenor saxophone*
Chad King, *baritone saxophone*

Quartour — Alfred Desenclos
- Allegro non troppo
- Andante
- Poco largo, ma risoluto--Allegro energico

Ray Smith, *soprano saxophone*
JoEllen Turley, *alto saxophone*
Tom Clark, *tenor saxophone*
DB Long, *baritone saxophone*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, April 9, 1990 - 5:30 p.m.
Madsen Recital Hall

VISITING SCHOLAR

Youngja Lee
soprano

Assisted by Mack Wilberg, *piano*

Malinconia, ninfa gentile Almen se non poss'io	Vincenzo Bellini (1801-1885)
Me voglio fa' 'na casa	Gaetano Donizetti (1797-1848)
Glückes genug, op. 37, no. 1 Nichts, op. 10, no. 2 Zueignung, op. 10, no. 1	Richard Strauss (1864-1949)
El majo discreto El tra la la y el punteado Amor y odio	Enrique Granados (1867-1916)
Rêve d'amour, op. 5, no. 2 Notre amour, op. 23, no. 2 Fleur jetée, op. 10, no. 1	Gabriel Fauré (1845-1924)
At the river Why do they shut me out of Heaven? Long time ago	Aaron Copland (1900-)

Mountain flowers	Kim Sung te (1910-)
A mountain village	Cho Dunam (1912-1984)
New Arirang	Kim Donggin (1913-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 10, 1990 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Jim Hardy
cello

Student of Roger Drinkall

Assisted by Dian Baker

Arioso — Johann Sebastian Bach (1685-1750)

Sonata in F Major, op. 99 — Johannes Brahms (1833-1897)

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

PAUSE

Adagio and Allegro — Luigi Boccherini (1743-1805)

Sonata in C Major, op. 65 — Benjamin Britten (1913-1976)

Dialogo
Scherzo - pizzicato
Elegia
Marcia
Moto perpetuo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 10, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

PERCUSSION ENSEMBLE
&
PANORAMIC STEELE
Ron Brough, *director*

Assisted by:
Michael Ohman, *organ*
Larry Green, *guitar*

Park Plaza	Ralph MacDonald--R. Brough
Penetralia	Keith Bradshaw
world premiere	
Cross Corners	G.H. Green--B. Becker
Roll	Edwin London
Ionisation	Edgard Varese
My Band	Ray Holman--T. Miller
Carmen Suite	Georges Bizet--B. Ledbetter
Reggae For My Baby	Robert Greenidge--R. Brough
Oz	Andy Narell--B. Ledbetter
No Pan	Lord Kitchener--G. Gibson
L.P.	Michael Mainieri--R. Schietroma

Personnel

PERCUSSION ENSEMBLE

Keith Alder
Kevin Beals
Steve Cox
Jennifer Duerden
Mark Flickinger
Eric Howard
Ji Hyoung Kim
Randy Lee
Lori Lish
Mark Martin
Mikel Poulsen
Coby Ramsey
Bill Scott
Jim Semon
Corey Simpson
Jim Steele
Kerri Youngberg

PANORAMIC STEELE

Brian Christensen
Tom Cimarusti
Steve Cox
Rick Davis
Jennifer Duerden
Mark Flickinger
Robert Guderian
Eric Howard
Lori Lish
Mikel Poulsen
Coby Ramsey
Derek Warren

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 10, 1990 - 7:30 p.m.
Maeser Building

SOPHOMORE RECITAL

Paul H. Abegg
violin

Student of Harry Curby

Assisted by:
Patricia Smith, *piano*
Neil Harmon, *piano*

Violin Sonata in F Major, op. 24, "Spring" — Ludwig van Beethoven (1770-1827)

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Concerto No. 1 in G Minor, op. 26 — Max Bruch (1838-1920)

Prelude: Allegro moderato
Adagio
Finale: Allegro energetico

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 11, 1990 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Dionni L. Stone
violin

Student of Harry Curby

Assisted by:
Dian Baker, *piano*
Patricia Smith, *piano*

Sonata (Duo) in A Major, op. 162 — Franz Peter Schubert (1797-1828)

Allegro moderato
Scherzo: Presto--Trio
Andantino
Allegro vivace

Patricia Smith, *piano*

Pavane pour une infante défunte — Maurice Ravel--Kochanski (1875-1937)

Sonate pour Violon et Piano — Claude Debussy (1862-1918)

Allegro vivo
Intermède--Fantasque et léger
Finale--Très animé

Dian Baker, *piano*

Zapateado, op. 23, no. 2 — Pablo de Sarasate (1844-1908)

Patricia Smith, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 11, 1990 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

DESERET STRING QUARTET

Harry Curby, *violin*
Barbara Williams, *violin*
David Dalton, *viola*
Roger Drinkall, *cello*

Quartet No. 2, "Intimate Letters" — Leos Janácek (1854-1928)

Andante
Adagio
Moderato
Allegro

pause

Quartet in D Minor, D. 810, "Death and the Maiden" — Franz Schubert (1797-1828)

Allegro
Andante con moto
Scherzo: Allegro molto
Presto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 11, 1990 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Charis Duke and Natasha Olsen
piano

MAKROKOSMOS VOLUME I
George Crumb (1929-)
Twelve Fantasy-Pieces after the Zodiac
for Amplified Piano

Part One

1. Primeval Sounds (Genesis I) *Cancer*
2. Proteus *Pisces*
3. Pastorale (from the Kingdon of Atlantis, ca. 10,000 B.C.) *Taurus*
4. Crucifixus [SYMBOL] *Capricorn*

Part Two

5. The Phantom Gondolier *Scorpio*
6. Night-Spell I *Sagittarius*
7. Music of Shadows (for Aeolian Harp) *Libra*
8. The Magic Circle of Infinity (Moto Perpetuo) [SYMBOL] *Leo*

Part Three

9. The Abyss of Time *Virgo*
10. Spring-Fire *Aries*
11. Dream Images (Love-Death Music) *Gemini*
12. Spiral Galaxy [SYMBOL] *Aquarius*

INTERMISSION

CELESTIAL MECHANICS
MAKROKOSMOS, VOLUME IV
George Crumb
Cosmic Dances for Amplified Piano, Four Hands

I. Alpha Centauri
II. Beta Cygni
III. Gamma Draconis
IV. Delta Orionis

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 12, 1990 - 6:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Robert Nakéa
piano

Student of Irene Weiss Peery

Sonata No. 26 in E-flat Major, op. 81a, "Les Adieux" — Ludwig van Beethoven (1770-1827)

Das Lebewohl: Adagio--Allegro
Abwesenheit: Andante espressivo
Wiedersehen: Vivacissamente

Sonata in B Minor — Franz Liszt (1811-1886)

Alborada del gracioso — Maurice Ravel (1875-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 12, 1990 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Kimberly Bachelder
flute

Student of Elaine Jorgensen

Assisted by:
Steve Thomas, *piano*
Nicole Pinnell, *cello*

Sonatine — Henri Dutilleux (1916-)

Sonata in A Minor, "Arpeggione", D. 821 — Franz Schubert (1797-1828)

Allegro moderato
Adagio
Allegretto

INTERMISSION

Sonata metodica No. 3 in E Minor — Georg Philipp Telemann (1681-1767)

Grave
Vivace
Cunando
Vivace

Pièce pour flûte seule — Jacques Ibert (1890-1962)

Concerto for Flute in D Major, op. 283 — Carl Reinecke (1824-1910)

Allegro molto moderato
Lento e mesto
Finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 12, 1990 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Deidre Rodman and Kerri Youngberg
piano

Students of Jeffrey Shumway

Concerto No. 3 in C Minor, op. 37 — Ludwig van Beethoven (1770-1827)

Allegro con brio

Deidre Rodman
accompanied by Kerri Youngberg

Three Préludes from Books 1 and 2 — Claude Debussy (1862-1918)

La fille aux cheveux de lin
Brouillards
Feux d'artifice

Kerri Youngberg

Tarantelle, op. 43 — Frédéric Chopin (1810-1849)

Deidre Rodman

INTERMISSION

Concerto in A Minor, op. 54 — Robert Schumann (1810-1856)

Allegro affettuoso

Kerri Youngberg
accompanied by Deidre Rodman

Suite, op. 14 — Béla Bartók (1881-1945)

Allegretto
Scherzo
Allegro molto
Sostenuto

Deidre Rodman

Jeux d'enfants — Georges Bizet (1838-1875)

La toupie
La poupée
Trompette et tambour
Le bal

Deidre Rodman and Kerri Youngberg

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 13, 1990 - 6:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Jennifer Danielson
piano

Student of Robert B. Smith

Prelude and Fugue in C-sharp Major, BWV 848 — Johann Sebastian Bach (1685-1750)

Sonata in F-sharp Major, op. 78 — Ludwig van Beethoven (1770-1827)

Adagio cantabile--Allegro ma non troppo
Allegro vivace

Ballade in F Major, op. 38 — Frédéric Chopin (1810-1849)

INTERMISSION

Oiseaux tristes
La vallée des cloches
Jeux d'eau
— Maurice Ravel (1875-1937)

Sonatina in F Major — Robert Muczynski (1929-)

Allegro con spirito
Andante con espressione
Allegro vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 13, 1990 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *director*

and members of the
BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA
Clyn D. Barrus, *director*

Program

Symphony in D Major, KV 385 (Haffner) — Wolfgang Amadeus Mozart (1756-1791)

Allegro con spirito
Andante
Menuetto
Finale (Presto)

Clyn D. Barrus, *conductor*

INTERMISSION

Requiem, KV 626 Wolfgang Amadeus Mozart
completed by Franz Xaver Sussmayr (1766-1803)

I Introitus:
Requiem
II Kyrie
III Sequentia
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa
IV Offertorium
Domine Jesu
Hostias
V Sanctus
VI Benedictus
VII Agnus Dei
VIII Communio

LaDawn Gardner, *soprano*
Martha West Glissmeyer, *mezzo-soprano*
Scott Perdue, *tenor*
Eric Glissmeyer, *baritone*

Ronald Staheli, *conductor*

I. INTROITUS
Requiem

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in
Jerusalem. Exaudi orationem meam:
ad te omnis caro veniet.

Grant them eternal rest, O Lord:
and let everlasting light shine on
them. To thee, O God, praise is
meet in Sion, and unto thee shall
the vow be performed in Jerusalem.
Hearken unto my prayer: unto thee
all flesh shall come.

II. Kyrie

Kyrie eleison,
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

III. SEQUENTIA

Dies irae

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

The day of wrath, that day shall
dissolve the world in ashes
as witnesseth David and the Sibyl.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus.

What trembling shall there be
when the judge shall come
who shall thresh out all
thoroughly!

Tuba mirum

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous
sound through the tombs of all
lands, shall drive all unto the
Throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astounded
when the creature shall rise again
to answer the Judge.

Liber scriptus proferetur
In que totum continetur
Unde mundus judicetur.

A written book shall be brought
forth in which shall be contained
all by which the world shall be
judged.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

And therefore when the Judge shall
sit, whatsoever is hidden shall be
manifest; and naught shall remain
unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit secutus?

What shall I say in misery?
Whom shall I ask to be my
advocate, when scarcely the just
may be without fear?

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis
Salva me, fons pietatis.

King of awful majesty,
who freely savest the redeemed,
save me, O fount of mercy.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.

Remember, merciful Jesus,
that I am the cause of your journey,
lest thou lose me in that day.

Quaerens me sedisti lassus:
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me didst thou sit weary:
thou didst redeem me, suffering the
cross. Let not such labor be
frustrated.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

O just Judge of vengeance,
give the gift of remission
before the day of reckoning

Ingemisco tanquam reus:
Culpa rubet vultus meus.
Supplicanti parce, Deus.

I groan as one guilty;
my face blushes at my sin.
Spare me, thy supplicant, O God.

Qui Mariam absolvisti
Et latronum exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary,
and didst hear the thief's prayer,
hast given hope to me also.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy,
but do thou, good Lord, show
mercy, lest I burn in everlasting
fire.

Inter oves locum praesta
Et ab haedis me sequestra
Statuens in part dextra

Give me place among thy sheep
and put me apart from the goats,
setting me on the right hand.

Confutatis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis

When the damned are confounded
and condemned to sharp flames,
call me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

I pray, kneeling in supplication,
my heart contrite as ashes,
take thou mine end into thy care.

Lacrimosa

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus
Pie Jesu Domine:
Dona eis requiem. Amen.

Lamentable is that day
on which the guilty man shall arise
from the ashes to be judged.

Spare then this one, O God,
merciful Lord Jesus;
give them peace. Amen.

IV. OFFERTORIUM

Domine Jesu

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu; libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.

Sed signifer sanctus Michael repraesentet eas in lucem sanctam: quam olim Abrahae promisisti et semini ejus.

O Lord, Jesus Christ, King of glory, deliver the souls of all the departed faithful from the torments of hell and from the bottomless pit; deliver them from the mouth of the lion, lest they fall into the darkness.

But let Saint Michael the standard-bearer bring them forth into the holy light: which thou didst once promise to Abraham and his seed.

Hostias

Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis quarum hodie memoriam facimus: quam olim Abrahae promisisti et semini ejus.

To thee, O Lord, we render our offerings and prayers with praises. Do thou receive them for those souls which we commemorate today; which thou didst once promise to Abraham and his seed.

V. SANCTUS

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

Holy, holy, holy Lord
God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest.

VI. BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

VII. AGNUS DEI

Agnus Dei qui tollis peccata mundi: dona eis requiem.
Agnus Dei qui tollis peccata mundi: dona eis requiem sempiternam.

Lamb of God, that takest away the sins of the world: grant them rest.
Lamb of God, that takest away the sins of the world: grant them eternal rest.

VIII. COMMUNIO

Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis, quia pius es.

Let everlasting light shine upon them, O Lord, with thy saints, for thou art merciful.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant to the departed eternal rest, O Lord, and let everlasting light shine upon them.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 13, 1990 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Ross Smith
piano

Student of Robert Smith

Fantasia and Fugue in A Minor, BWV 904 — Johann Sebastian Bach (1685-1750)

Sonata in F Minor. op. 57, "Appassionata" — Ludwig van Beethoven (1770-1827)

Allegro assai
Andante con moto
Allegro ma non troppo
Presto

Etude No. 6 in A Minor, from Paganini Etudes — Franz Liszt (1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 13, 1990 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Elaine Huff
flute

Student of Ted Wight

Assisted by Dawn Lewis, *piano*

Chanson et Badinerie — Pierre Camus

Variations, sur l'air irlandais: The Last Rose of Summer, op. 105 — Friedrich Kuhlau (1786-1832)

En bateau — Claude Debussy (1862-1918)

INTERMISSION

Sonatina — Eldin Burton (1913-)

Allegretto grazioso
Andantino sognando
Allegro giocoso

Suite for Flute and Piano, op. 34 — Charles-Marie Widor (1844-1937)

Moderato
Scherzo: Allegro vivace
Romance: Andantino
Final: Vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 14, 1990 - 12:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Kelvin Smith
organ

Student of Parley Belnap

In partial fulfillment of the requirements for the degree
Master of Music

Toccata and Fugue in F Major, BWV 540	Johann Sebastian Bach (1685-1750)
Ich ruf' zu dir, Herr Jesu Christ, BWV 639	Johann Sebastian Bach
Ich ruf' zu dir, Herr Jesu Christ, BuxWV 196	Dietrich Buxtehude (1637-1707)
Prelude and Fugue in C Minor, op. 37	Felix Mendelssohn (1809-1847)
Fantasie in A Major, M. 35	César Franck (1822-1890)
Naïades, op. 55	Louis Vierne (1870-1937)
Flemish Rhapsody, op. 37	Flor Peeters (1903-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 14, 1990 - 2:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Marinda L. Peterson
violin

Student of Harry Curby

Assisted by:
Annette Tenney, *violin*
Jill Gould, *piano*
Diane Bastian, *piano*
Jennifer Peterson, *violin*

Concerto in A Minor, op. 53 — Antonín Dvorák (1841-1904)

Allegro ma non troppo

Marinda Peterson, *violin*
Jill Gould, *piano*

Concerto in E Minor, op. 64 — Felix Mendelssohn (1809-1847)

Andante

Jennifer Peterson, *violin*

Meditation, op. 42, no. 1 — Pyotr Il'yich Tchaikovsky (1840-1893)

Annette Tenney, *violin*
Diane Bastian, *piano*

Sicilienne and Rigaudon — Fritz Kreisler (1875-1962)

Nigun, from "Baal Shem" — Ernest Bloch (1880-1959)

Poème, op. 25 — Amédée-Ernest Chausson (1855-1899)

Marinda Peterson, *violin*
Jill Gould, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 14, 1990 - 2:00 p.m.
Maeser Building

STUDENT RECITAL

Becky Terry
flute

Student of Elaine Jorgensen

Assisted by:
LeeAnn Morgan, *viola*
Jennifer Duerden, *piano*

Third Grand Solo, op. 74 — Jean Louis Tulou (1786-1865)

Suite No. 3 in C Major for Viola, BWV 1009 — Johann Sebastian Bach (1685-1750)

Sarabande
Gigue

Image — Eugène Bozza (1905-)

Sonata, op. 25, no. 4 — Paul Hindemith (1895-1963)

Sehr lebhaft. Markiert und Kraftvoll
Sehr langsame Viertel
Finale: Lebhafte Viertel

Flute Concerto, FS 119 — Carl Nielsen (1865-1931)

Allegro moderato

Concertino for Flute, Viola and Piano — Ernest Bloch (1880-1959)

Allegro comodo
Andante
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 14, 1990 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

David F. Long
piano

Prelude and Fugue in A Minor, BWV 895 — Johann Sebastian Bach (1685-1750)

Sonata No. 2 in A Major, op. 2, no. 2 — Ludwig van Beethoven (1770-1827)

Allegro--Vivace
Largo--Appassionato
Scherzo: Trio

INTERMISSION

Zwei Konzertetüden — Franz Liszt (1811-1886)

Waldesrauschen
Gnomen-Reigen

El Puerto — Isaac Albéniz (1860-1909)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 14, 1990 - 7:30 p.m.
HFAC, E-400

SOPHOMORE RECITAL

Arthur T. Johnson
piano

Student of Robert Smith

Prelude and Fugue in B-flat Minor, BWV 867	Johann Sebastian Bach (1685-1750)
Piano Concerto No. 1 in C Major, op. 15	Ludwig van Beethoven (1770-1827)
Allegro con brio	
Fantasie in F Minor, op. 49	Frédéric François Chopin (1810-1849)
Danse	Claude Debussy (1862-1918)
La terrasse des audiences du clair de lune, from *Preludes, book II*	Claude Debussy
Jardins sous la pluie, from *Estampes*	Claude Debussy
Sonata No. 2	Norman Dello Joio (1913-)
Presto martellato	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 14, 1990 - 7:30 p.m
Madsen Recital Hall

SENIOR RECITAL

DB Long
baritone saxophone

Student of Ray Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Assisted by Ross Smith, *piano*

Drei Romanzen, op. 94 — Robert Schumann--Hemke (1810-1856)

I. Nicht schnell
II. Einfach, innig
III. Nicht schnell

Suite No. 3 for Solo Cello, BWV 1009 — Johann Sebastian Bach-Londeix (1685-1750)

Prélude
Allemande
Courante
Sarabande
Bourrée I, II
Gigue

Aria pour saxophone alto et piano — Eugène Bozza (1905-)

Sonatina for Baritone Saxophone and Piano — John C. Worley (1919-)

Allegro moderato
Andante-semplice
Allegro con brio

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 14, 1990 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Rebecca W. Hainsworth
piano

Student of Doug Humpherys

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Toccata in G Major, BWV 916 — Johann Sebastian Bach (1685-1750)

Allegro
Adagio
Allegro e presto

Variations on a Theme by Glück, K. 455 — Wolfgang Amadeus Mozart (1756-1791)

Intermezzo in E-flat Major, op. 117, no. 1 — Johannes Brahms (1833-1897)

Intermezzo in B-flat Minor, op. 117, no. 2 — Johannes Brahms

Sonata No. 3 in F Major, op. 46 — Dmitry Kabalevsky (1904-)

Allegro con moto
Andante cantabile
Allegro giocoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, April 16, 1990 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Prelude and Fugue in A Minor, Bk. II — Bach

Sonata in B-flat, mvmts. 1 & 3 — Mozart
Jennifer Duerden, *piano*

Sonata No. VI for Flute and Piano — Handel

Rubank Flute Duet
DB Long, *flute*

Concerto — Arutunian
Philip Kersh, *trumpet*
Deidre Rodman, *piano*

RIGHAM YOUNG UNIVERSITY
OLLEGE OF FINE ARTS AND COMMUNICATIONS
EPARTMENT OF MUSIC

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uesday, April 17, 1990 - 7:30 p.m.
Jong Concert Hall

UNIVERSITY ENSEMBLE SERIES

UNIVERSITY CHORALE

Eric Jones, director
Carmen Hall, piano

I

o Choruses, from *Judas Maccabaeus*

g Unto God — George Frideric Handel (1685-1759)

r Sion Lamentation Make

II

nete Dominum — Johann Michael Haydn (1737-1806)

Timete Dominum,
omnes Sancti ejus.
Quoniam nihil deest timentibus eum,
Inquirentes autem Dominum
non deficient omni bono.
Alleluia.

O fear the Lord of hosts,
all ye Saints.
Those who fear Him have no want,
Those who inquire of the Lord
shall be blessed.
Alleluia.

nebrae Factae Sunt

Tenebrae factae sunt,
dum crucifixissent Jesum Judáei
et circa horam nonam
exclamávit Jesus voce magna:
Deus meus, Deus meus,
ut quid me dereliquisti?
Et inclináto cápite,
emisit spiritum.
Exclámans Jesus voce magna, ait:
Pater, Pater,
in manus tuas commendo spíritum meum.
Et inclináto cápite,
emisit spiritum.

In the darkness of night
they crucified Jesus of Judea.
And near the ninth hour
Jesus exclaimed in a loud voice:
My God, my God,
why hast Thou forsaken me?
And He bowed His head,
and His spirit departed.
Jesus exclaimed in a loud voice, saying:
Father, Father,
Into Thy hands I commend my spirit.
And He bowed His head
and His spirit departed.

III

Two Shaker Songs

Simple Gifts — Arr. by Marie Poole

Ye Followers of the Lamb — Arr. by Edwin Earle Ferguso

IV

Two Israeli Folksongs

Nations Shall Learn War No More — Arr. by Stephen Richard

Hava Neytzey B'Machol — Arr. by Maurice Goldma

Hava neytzey b'machol,
Hava neytzey bimcholot
Hava nageela, veneesmecha

Come and join in dance and song,
All together, sing along
Come one and all and dance

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 17, 1990 - 6:00 p.m.
Madsen Recital Hall

BYU HONORS QUARTET

Michael Abramson, *violin*
Dionni Stone, *violin*
Joël Belgique, *viola*
Jim Hardy, *cello*

Assisted by:
Harry Curby, *violin*
Irene Peery, *piano*

String Quartet No. 8 in C Minor, op. 110 — Dmitry Shostakovich (1906-1975)

Largo
Allegro molto
Allegretto
Largo
Largo

Pause

Concerto in D Major for Violin, Piano and String Quartet, op. 21 — Ernest Chausson (1855-1899)

Calmé--Animé
Sicilienne pas vite
Grave
Très animé

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 17, 1990 - 9:00 p.m.
Madsen Recital Hall

ADVANCED SONGWRITER SHOWCASE

Ron Simpson, *director*

Note: All material performed will be announced as part of the program.

A NOTE FROM THE DIRECTOR:

Students showcasing their work tonight are enrolled in Music 386R, Advanced Songwriting. You will hear representative samples of projects designed to broaden or narrow the student-writers' focus, bringing their work into congruity with market standards and demands.

Project songs may be either recorded or performed live.

Music 386R is an offering of the Music Theatre and Media Area of the Music Department.

Ron Simpson
Instructor, Music 386R

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ART AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 3, 1990 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Barbara Shumway,
flute

Student of Erich Graf

Assisted by:
Claire Bush, *harpsichord*
Ellen Bridgar, *cello*
Dede Andrus, *flute*
Cybile Stevenson, *violin*

In partial fulfillment of the requirements for the
degree Master of Music

Sonata VI in E Major — Johann Sebastian Bach (1685-1750)
- Adagio ma non tanto
- Allegro
- Siciliano
- Allegro assai

Sonata in G Major — Antonio Lotti (1667-1740)
- Largo
- Allegro
- Adagio
- Vivace

Sonata VI in A Minor, op. 5 — Georg Philipp Telemann (1681-1767)
- Vivace
- Soave
- Allegro assai

Il pastor fido: Sonata VI in G Minor — Antonio Vivaldi (1678-1741)

Vivace-Adagio
Alla breve-Fuga da capella
Largo
Allegro ma non presto

Sonata in B Minor — Georg Philip Telemann

Prélude Gayment
Air Modérement
Rejouissance
Courante
Passpied

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 31, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Jocelyn Kearl
violin

Assisted by:
Jayne Galloway, *piano*

Student of Barbara Williams

Sonata in D Major — Jean-Marie Leclair (1697-1764)

Adagio molto maestoso
Allegro
Sarabanda: Largo
Tambourin: Allegro vivace

Symphonie Espagnole, op. 21 — Edouard Lalo (1823-1892)

Allegro non troppo
Scherzando: Allegro molto
Andante

"Spring" from *Four Seasons*, op. 8, no. 1 — Antonio Vivaldi (1678-1741)

Allegro
The Sleeping Goatherd: Largo
Pastoral Dance: Allegro

Song Without Words, op. 62, no. 1 — Felix Mendelssohn-Kreisler (1809-1847)

Vocalise, op. 34, no. 14 — Sergey Rakhmaninov (1873-1943)

Banjo and Fiddle — William Kroll (1901-1980)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 5, 1990 -- 5:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Judy Kay Lee
piano

Student of Paul Pollei

In partial fulfillment of the requirements
for the degree Master of Music

Fantasia in C Minor	Johann Sebastian Bach (1685-1750)
Sonata in A Major, D. 664 Allegro Moderato Andante Allegro	Franz Schubert (1797-1828)
Song Without Words, op. 67, no. 2	Felix Mendelssohn (1809-1847)
Nocturne in G Minor	Fanny Mendelssohn Hensel (1805-1847)
Nocturne No. 2 in F Major	Clara Schumann (1819-1896)
Arabeske in C Major, op. 18	Robert Schumann (1810-1856)
La plus que lente	Claude Debussy (1862-1918)
Alleluia in Form of Toccata	Louise Talma (1906-)

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC
presents

FACULTY ARTIST SERIES

Roger Drinkall-Dian Baker Duo
Cello and Piano

Tuesday
June 5, 1990
deJong Concert Hall
7:30 p.m.

BIOGRAPHY

Robert Kelly was born in Clarksburg, West Virginia, September 26, 1916. He attended Juilliard School of Music and Cincinnati College of Music majoring in violin. He majored in Composition at the Curtis Institute of Music, receiving a Master of Music. He taught Composition and Theory at the University of Illinois from 1946 to 1976, where he was Chairman of Composition and Theory for six of those years.

Most of Mr. Kelly's compositions are published and written in symphonic, concerto, sonata, song, choral, percussion and wind ensemble form. His orchestra compositions have been conducted by Leopold Stokowski and the NBC Symphony, George Szell and the Cleveland Orchestra, Rafael Kubelik, Ernest Ansermet, Eleazar Carvalho, Akeo Watanabe, and Howard Mitchell. His string quartets have been performed by the Walden String Quartet, the Fine Arts Quartet, the Portland String Quartet, and the Caldwell String Quartet. He has received awards and grants from the University of Illinois Center for Advanced Study, the National Endowment for the Arts, Station WTAX with the Lincoln Association in Springfield, Illinois and Meet the Composer.

Since retirement from the University of Illinois in 1976, Kelly has continued composing. His Sonata No. 2 performed by the Drinkall-Baker Duo this evening was composed during this period. Roger Drinkall has performed several of Kelly's works world-wide including, *Suite for Solo Cello* and *Sonata No. 1 for Cello and Piano*. These two pieces are found on the Orion Master Recording label entitled, *The Cello Music of Robert Kelly Performed by Roger Drinkall*. Mr. Drinkall has also performed Robert Kelly's, *Concerto for Cello and Orchestra*, which was premiered in 1975.

Sonata in G Major — Giovanni Battista Sammartini (1700-1775)

Allegro
Grave
Vivace

Sonata in A Major, op. 69 — Ludwig van Beethoven (1770-1827)

Allegro, ma non tanto
Scherzo: Allegro molto
Adagio cantabile - Allegro vivace

Intermission

Sonata No. 2, op. 64* — Robert Kelly (1916-)

Moderate
Slow
Scherzo: Moderately Fast

Written for the Drinkall-Baker Duo in August 1988.
Tonight is the World Premiere performance.

Suite Populares Espanola — Manuel de Falla (1876-1946)

El Paño Moruno
Nana
Canción
Jota
Asturiana
Polo

* Mr. Kelly is a member of American Composers Alliance and Broadcast Music Incorporated

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 6, 1990 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Robert Nakea
piano

Student of Irene Peery

In partial fulfillment of the requirements for
the degree Master of Music

Alborada del gracioso from *Miroirs* — Maurice Ravel (1875-1937)

Sonata No. 26 in E-flat Major, op. 81a "("Les adieux") — Ludwig van Beethoven (1770-1827)

Das Lebewohl: Adagio--Allegro
Abwesenheit: Adante expressivo
Wiedersehen: Vivacissimamente

Sonata in B Minor — Franz Liszt (1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 7, 1990 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Barbara Shpack Shumway
flute

Student of Erich Graf

assisted by
Dede Andrus, *flute*
Johnathan Purvin, *piano*

In partial fulfillment of the
requirements for the degree
Master of Music

Sonata III in A Major, BWV 1032 — Johann Sebastian Bach (1685-1750)
- Largo e dolce
- Allegro

REUNION a meeting for two flutes — Mark Zuckerman
- Recitative
- Gambol
- Wash
- Intermission

Sonata for Flute and Piano — Francis Poulenc (1899-1963)
- Allegro malinconico
- Cantilena
- Presto giocoso

INTERMISSION

Joueurs de flûte — Albert Roussel (1869-1937)

Pan
Tityre
Krishna
Monsieur de la Péjaudie

Sonata fur Flöte und Klavier — Paul Hindemith (1895-1963)

I. Heiter bewegt
II. Sehr langsam
III. Sehr lebhaft - Marsch

Fantaisie sur des motifs hongroises — Franz and Karl Doppler (1821-1883) (1825-1900)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday - June 8, 1990 - 7:30 p.m.
Madsen Recital Hall

AN EVENING OF CHAMBER MUSIC

Students of the Drinkall-Baker Duo

Piano Quartet in G Minor, K.478 — Wolfgang Amadeus Mozart (1756-1791)

Allegretto

Rebecca Richards, *violin*
Elizabeth Jacob, *viola*
Lisa Rhodes, *cello*
Brenda Robinson, *piano*

Trio in C Minor, op. 1, no. 3 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Andante cantabile von Variazione
Scherzo

Judy Fletcher, *violin*
Hans Twitchell, *cello*
Teri Sue Allen, *piano*

Trio in D Minor, op. 11 — Fanny Mendelssohn Hensel (1805-1847)

Allegro

Cybele Stevenson, *violin*
Emily Jacob, *cello*
Natassja Olsen, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 9, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Doug Ball
cello

Student of Roger Drinkall

Assisted by:
Marshall Davies, *piano*
Steve Thomas, *piano*
Robert Nakea, *piano*

Sonata for Viola da Gamba in D Major, BWV 1028 — Johann Sebastian Bach (1685-1750)

Adagio
Allegro
Andante
Allegro

Sonata No. 1 in E Minor, op. 38 — Johannes Brahms (1833-1897)

Allegro non troppo
Allegretto quasi menuetto
Allegro

pause

Concerto in A Minor, op. 129 — Robert Schumann (1810-1856)

Nicht zu schnell
Langsam
Sehr leghaft

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 12, 1990 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Antoinette Lambert
violin

Student of Barbara Williams

Assisted by
Christy Allen, *piano*

Required for the degree Bachelor of
Music with a major in Performance and Pedagogy

Sonata No. 4 in F Major, op. 5 — Arcangelo Corelli (1653-1713)

- Adagio
- Allegro
- Vivace
- Adagio
- Allegro

Concerto in C Major, Hob VII a:1 — Joseph Haydn (1732-1809)

- Allegro moderato
- Adagio molto
- Presto

Havanaise, op. 83 — Camille Saint-Saëns (1835-1921)

Baal Shem Suite — Ernest Bloch (1880-1959)

- Vidui (Contrition)
- Nigun (Improvisation)
- Simchas Torah (Rejoicing)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 12, 1990 - 8:00 p.m.
Provo Central Stake Center

SENIOR RECITAL

David William Duke
baritone

Student of Shirley Westwood

Assisted by:
Charis Duke, *piano and oboe*
Douglas Bush, *organ*
Judy Fletcher, *violin*
Dionni Stone, *violin*
Nancy Call, *viola*

I

Endlich, Endlich wird mein Joch, from *Ich will den Kreuzstab gerne tragen* — Johann Sebastian Bach (1685-1750)

Ich Habe Genug, from *Ich habe genug*, BWV 82 — Johann Sebastian Bach

II

Deh Vieni alla Finestra, from *Don Giovanni* — Wofgang Amadeus Mozart (1756-1791)

Non Piu Andrai, from *Le nozze di Figaro* — Wolfgang Amadeus Mozart

III

Don Quichotte à Dulcinée — Maurice Ravel (1875-1937)

Chanson romanesque
Chanson épique
Chanson à boire

IV

War Scenes (text by Walt Whitman) — Ned Rorem (1923-)

A Night Battle
Specimen Case
An Incident
Inauguration Ball
The Real War Will Never Get in the Books

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 13, 1990 - 9:00
Madsen Recital Hall

SENIOR RECITAL

Patricia Bonney Smith
piano

Student of Irene Peery

Required for the degree Bachelor of
Music with a major in Performance and Pedagogy

Sonata No. 17 in D Minor, op. 31, no. 2 ("Tempest") — Ludwig van Beethoven (1770-1827)

Largo--Allegro
Adagio
Allegretto

Intermezzo in B Minor, op. 119, no. 1
Intermezzo in E Minor, op. 119, no. 2
Intermezzo in C Major, op. 119, no. 3
Rhapsody in E-flat Major, op. 119, no. 4 — Johannes Brahms (1833-1897)

Sonata — Béla Bartók (1881-1945)

Allegro moderato
Sostenuto e pesante
Allegro molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 13, 1990 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Gayle S. Farnsworth
organ

Student of Joan Stevens

Required for the degree
Bachelor of Music
with a major in Performance and Pedagogy

Christ lag in Todesbanden, BWV 625	Johann Sebastian Bach (1685-1750)
O Welt, ich muss dich lassen, op. 122	Joahnnes Brahms (1833-1897)
Sonata No. 3 in A Major Con moto maestoso Andante tranquillo	Felix Mendelssohn (1809-1847)

INTERMISSION

Trois pièces Cantabile	César Franck (1822-1890)
Aria, op. 51	Flor Peeters (1903-1986)
Toccata and Fugue in D Minor (Dorian), BWV 538	Johann Sebastian Bach

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 13, 1990 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Janis F. Walker
piano

Student of Douglas Humpherys

Required for the degree Bachelor of
Music with a Major in Performance and Pedagogy

French Suite No. 2 in C Minor, op. 13 — Johann Sebastian Bach (1685-1750)

- Allemande
- Courante
- Sarabande
- Air
- Menuet
- Gigue

Sonata in C Major, K. 309 — Wolfgang Amadeus Mozart (1756-1791)

- Allegro con spirito
- Andante un poco adagio
- Rondeau: Allegretto grazioso

Intermission

Papillons, op. 2 — Robert Schumann (1810-1856)

Toccata, op. 15 — Robert Muczynski (1929-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 13, 1990 - 9:00
Madsen Recital Hall

SENIOR RECITAL

Patricia Bonney Smith
piano

Student of Irene Peery

Required for the degree Bachelor of
Music with a major in Performance and Pedagogy

Sonata No. 17 in D Minor, op. 31, no. 2 ("Tempest") — Ludwig van Beethoven (1770-1827)

Largo--Allegro
Adagio
Allegretto

Four Piano Pieces, op. 119 — Johannes Brahms (1833-1897)
Intermezzo in B Minor
Intermezzo in E Minor
Intermezzo in C Major
Rhapsody in E-flat Major

Sonata — Béla Bartók (1881-1945)

Allegro moderato
Sostenuto e pesante
Allegro molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 14, 1990 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Julie Christine Fortuna
violin

Student of Barbara Williams

Assisted by
Jane Galloway, *piano*
Brent Moore, *viola*

Variations on a Theme of Tartini — Arcangelo Corelli/Kreisler

Sonata No. 5 in F Major, op. 24 ("Spring") — Ludwig van Beethoven (1770-1827)

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Passacaglia for violin and viola — G. F. Handel/Johan Halvorsen

Largamente-Molto energico-Allegro con fuoco

Romance in F Minor, op. 11 — Antonín Dvorák (1841-1904)

Pavane pour une infante défunte — Maurice Ravel-Kochanski

Danse Espagnole from *La vida breve* — Manuel de Falla/Kreisler

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 14, 1990 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Glen Morrell
baritone

Student of Clayne Robison

Assisted by:
Marshall Davies
piano

Selections from *Schwanengesang* — Franz Schubert (1797-1828)

Liebesbotschaft
In der Ferne
Das Fischermädchen
Ständchen
Der Doppelgänger
Frühlingssehnsucht

II

Zueignung, op. 10, no. 1 — Richard Strauss (1864-1949)

Beau soir — Claude Debussy (1862-1918)

III

Trois Psames — Arthur Honegger (1892-1955)

I. Psame XXXIV
II. Psame CXI
III. Psame CXXXVIII

IV

How Firm a Foundation	Murray E. Boren (1950-)
When the Air Sings of Summer from *The Old Maid and the Thief*	Gian Carlo Menotti (1911-)
Oh Danny Boy from *Londonderry Air*	arr. Fred Wetherly

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 15, 1990 - 7:30 p.m.
Madsen Recital Hall

RECITAL

Christie Peery
piano

Prelude and Fugue No. 21 in B-flat Major, BWV 66, from *Das wohltemperirte Clavier/I*	Johann Sebastian Bach (1685-1750)
Sonata No. 6 in D Major, K. 284 Allegro Andante Andante-Adagio cantabile-Allegro	Wolfgang Amadeus Mozart (1756-1791)
Widmung (Dedication)	Robert Schumann-Franz Liszt (1810-1856) (1811-1886)
Tanscendental Etude No. 10 in F Minor	Franz Liszt
Three Fantasies This is the way an eagle feels March by night Toccata	William Bergsma (1921-)
Preludes, bk II Bruyères Feux d' artifice	Claude Debussy (1862-1918)
Etude in C Major, op. 10, no. 1	Fryderyk Chopin (1810-1849)
Ballade No. 1 in G Minor, op. 23, no. 66	Fryderyk Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 15, 1990 - 7:30 p.m.
Provo Tabernacle

UNIVERSITY ENSEMBLE SERIES

SPRING UNIVERSITY CHORALE

Mack Wilberg, *conductor*

Neil Harmon, *organ*
James Margetts, *piano*
Eric Jones, *string bass*

I

Two Contemporary British Anthems

Sing We Merrily Unto God Our Strength — Sidney Campbell

O Come, Let Us Sing Unto the Lord — Anthony Piccolo

II

Petite messe solennelle — Gioacchino Rossini (1792-1868)

Gloria in excelsis Deo
Cum Sancto Spiritu

Margaret Gingerich, *soprano*
Ruth Christensen, *alto*
Robert Baker, *tenor*
David Duke, *bass*

III

Magnificat — Gerald Finzi (1901-1956)

Fauneil Gleason, *soprano*
Lisa Bowen, *alto*

IV

Gospel Songs and Spirituals

Heaven Bound! — arr. by Mark Hayes

When We All Get to Heaven
We'll Understand It Better By and By
Sweet By and By
This Train

Gay Parvis, *soprano*
James Shank, *baritone*

Rock a My Soul — arr. by Mark Hayes

Andrew Powell, *tenor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 15, 1990 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Marshall Nuttall Davies
piano

Student of Douglas Humpherys

Reguired for the degree Bachelor of
Music with a major in Performance and Pedagogy

Partita in E Minor, BWV 830 — Johann Sebastian Bach (1685-1750)

- Toccata
- Allemande
- Courante
- Air
- Sarabande
- Tempo di Gavotta
- Gigue

Ondine, from *Gaspard de la nuit* — Maurice Ravel (1875-1937)

Sonata No. 2 in G Minor, op. 22 — Robert Schumann (1810-1856)

- So rasch wie möglich--Schneller--Noch schneller
- Andantino
- Scherzo: Sehr rasch und markiert
- Rondo: Presto--Prestissimo--Immer schneller und schneller

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 16, 1990 - 2:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Christy C. Anderson
piano

Student of Paul C. Pollei

Six Dances in Bulgarian Rhythm — Béla Bartók (1881-1945)

La Soirée dans Grenade from *Estampes* — Claude Debussy (1862-1918)

Sonata No. 2 in A Major, op. 2, no. 2 — Ludwig van Beethoven (1770-1827)

Allegro vivace
Largo appassionato
Scherzo: Allegretto
Grazioso

Intermission

Fantasia in C Minor, K. 475 — Wolfgang Amadeus Mozart (1756-1791)

Sonata No. 1, op. 22 — Alberto Ginastera (1916-1983)

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 16, 1990 - 4:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Charlene Brown
flute

Student of Elaine Jorgenson

To fulfill performance
requirement -- Music Ed.

Assisted by:
Deena Robinson, *piano*
De De Andrus, *flute*

Sonata No. 3 in A Major, BWV 1032 — Johann Sebastian Bach (1685-1750)
Largo e dolce
Allegro

Duet No. 1 from *Sechs Duet*, op. 75, K. 156 — Wolfgang Amadeus Mozart-Barge

Allegro maestoso
Rondo: Allegretto spiritoso

Fantasie pastorale hongroise, op. 26 — Franz Doppler (1821-1883)

Poem — Charles T. Griffes-Barrere

Four Gaelic Miniatures — Robert Bernard Fitzgerald (1911-)
I. Rinnce Fada (Meadow Dance)
II. Ceo Ne Maidne (Morning Mist)
III. Port Coeil (Jig Tune)
IV. Piobaire (A Piper)